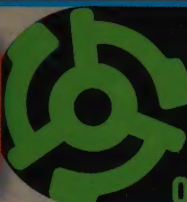


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Jumpin' Jack Flash
Kashmir
Rock and Roll
Sympathy for the Devil
Whole Lotta Shakin' Goin' On

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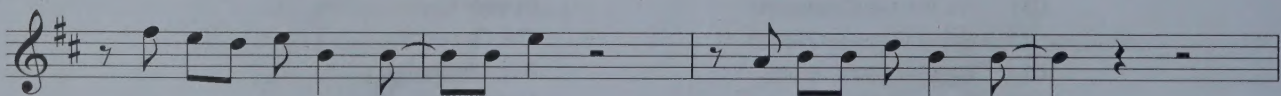
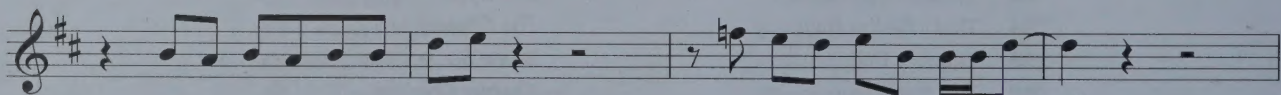
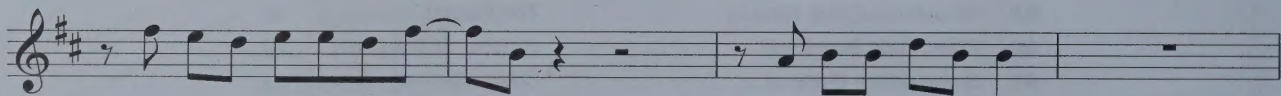
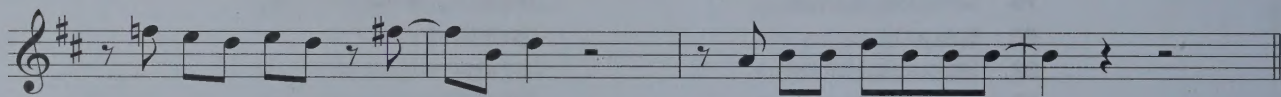
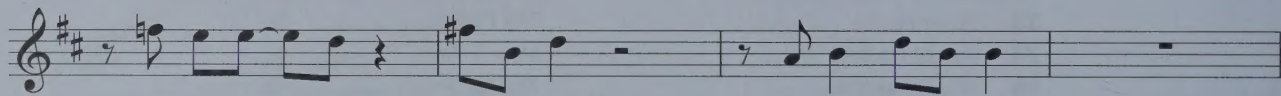
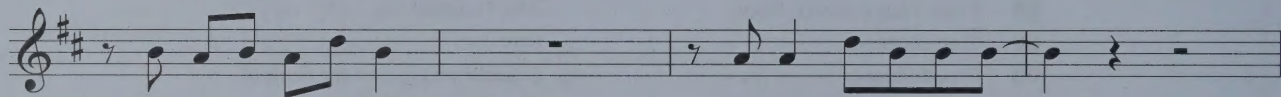
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- | | | |
|-----------|----------------------------------|--|
| 4 | All Along the Watchtower | <i>The Jimi Hendrix Experience</i> |
| 5 | All Shook Up | <i>Elvis Presley</i> |
| 6 | American Pie | <i>Don McLean</i> |
| 8 | Beat It | <i>Michael Jackson</i> |
| 9 | Blowin' in the Wind | <i>Bob Dylan</i> |
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| 12 | Bohemian Rhapsody | <i>Queen</i> |
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| 34 | God Only Knows | <i>The Beach Boys</i> |
| 35 | Good Golly Miss Molly | <i>Little Richard</i> |
| 36 | Good Vibrations | <i>The Beach Boys</i> |
| 38 | Great Balls of Fire | <i>Jerry Lee Lewis</i> |
| 39 | A Hard Day's Night | <i>The Beatles</i> |
| 40 | Heartbreak Hotel | <i>Elvis Presley</i> |
| 41 | Hey Jude | <i>The Beatles</i> |
| 42 | Hotel California | <i>Eagles</i> |
| 43 | Hound Dog | <i>Elvis Presley</i> |
| 44 | (I Can't Get No) Satisfaction | <i>The Rolling Stones</i> |
| 45 | I Got You (I Feel Good) | <i>James Brown</i> |
| 46 | I Heard It Through the Grapevine | <i>Marvin Gaye</i> |
| 47 | I Want to Hold Your Hand | <i>The Beatles</i> |
| 48 | Imagine | <i>John Lennon with The Plastic Ono Band</i> |
| 49 | In the Midnight Hour | <i>Wilson Pickett</i> |
| 50 | Jailhouse Rock | <i>Elvis Presley</i> |
| 51 | Jump | <i>Van Halen</i> |
| 52 | La Bamba | <i>Ritchie Valens</i> |
| 53 | Layla | <i>Derek and The Dominos</i> |
| 54 | Let It Be | <i>The Beatles</i> |
| 55 | Let's Stay Together | <i>Al Green</i> |
| 56 | Light My Fire | <i>The Doors</i> |
| 57 | Like a Rolling Stone | <i>Bob Dylan</i> |
| 58 | London Calling | <i>The Clash</i> |

59 Louie, Louie
60 Maggie May
61 More Than a Feeling
62 My Generation
63 My Girl
64 No Woman No Cry
66 Oh, Pretty Woman
65 Papa Was a Rollin' Stone
68 Piano Man
69 Proud Mary
70 Purple Haze
71 Respect
72 Rock Around the Clock
73 Roxanne
74 Sexual Healing
76 She Loves You
77 (Sittin' On) The Dock of the Bay
78 Smells Like Teen Spirit
79 Somebody to Love
80 Space Oddity
82 Stairway to Heaven
83 Stand by Me
84 Start Me Up
86 Stayin' Alive
85 Strawberry Fields Forever
88 Suite: Judy Blue Eyes
90 Summertime Blues
91 Sunshine of Your Love
92 Superstition
93 Tangled Up in Blue
94 That'll Be the Day
95 Thunder Road
98 The Twist
99 Twist and Shout
100 Walk This Way
101 We Are the Champions
102 We've Only Just Begun
103 What'd I Say
104 What's Going On
105 When Doves Cry
106 Whole Lotta Love
107 Wild Thing
108 Won't Get Fooled Again
109 Yesterday
110 You Really Got Me
111 You Shook Me All Night Long
112 Your Song

The Kingsmen
Rod Stewart
Boston
The Who
The Temptations
Bob Marley
Roy Orbison
The Temptations
Billy Joel
Creedence Clearwater Revival
The Jimi Hendrix Experience
Aretha Franklin
Bill Haley and His Comets
The Police
Marvin Gaye
The Beatles
Otis Redding
Nirvana
Jefferson Airplane
David Bowie
Led Zeppelin
Ben E. King
The Rolling Stones
Bee Gees
The Beatles
Crosby, Stills & Nash
Eddie Cochran
Cream
Stevie Wonder
Bob Dylan
The Crickets
Bruce Springsteen
Chubby Checker
The Beatles
Aerosmith
Queen
The Carpenters
Ray Charles
Marvin Gaye
Prince
Led Zeppelin
The Troggs
The Who
The Beatles
The Kinks
AC/DC
Elton John

Words and Music by
BOB DYLAN

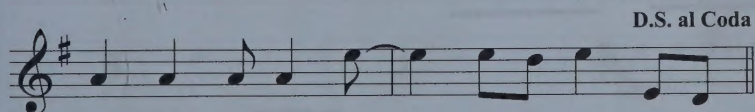
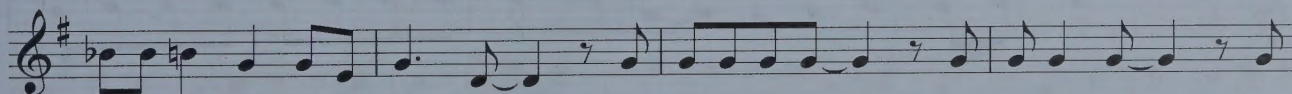
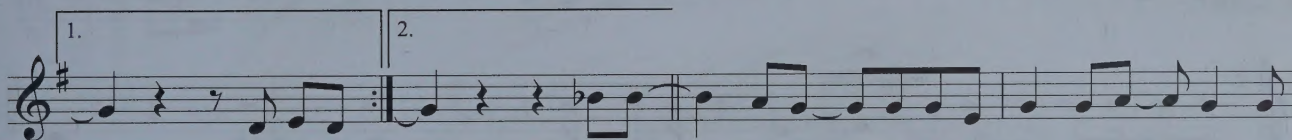
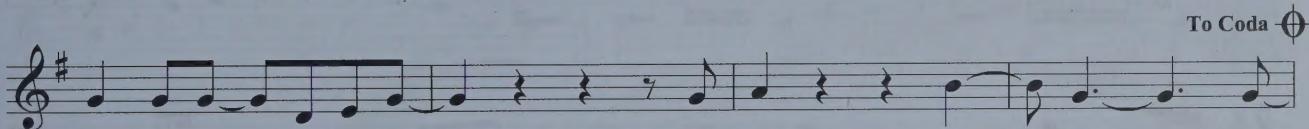
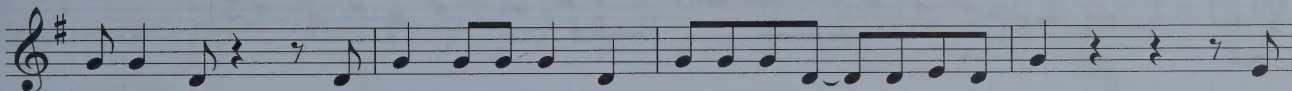
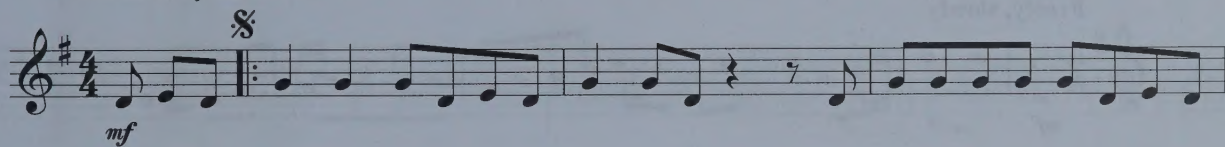


ALL SHOOK UP

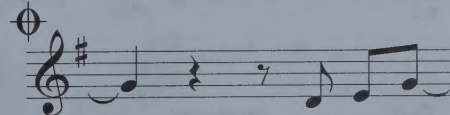
VIOLIN

Words and Music by OTIS BLACKWELL
and ELVIS PRESLEY

Moderately fast (♩ = $\overset{\frown}{\text{3}} \text{♩}$)

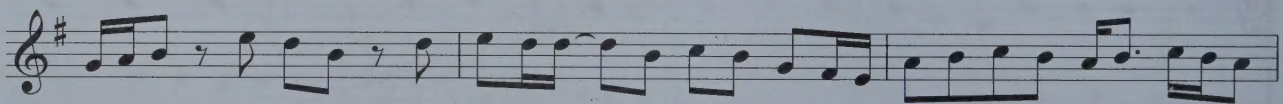
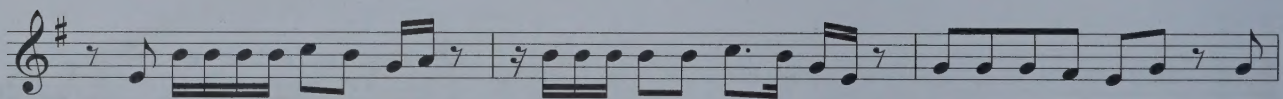
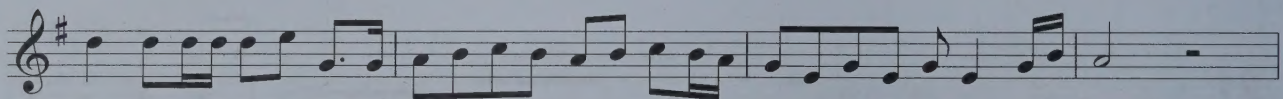


CODA



Words and Music by
DON McLEAN

The first staff of music is in treble clef, key of D major (indicated by two sharps), and 4/4 time. It begins with a mezzo-forte (*mf*) dynamic marking. The melody starts on a quarter note D4, followed by a quarter note E4, then a quarter note F#4. The next measure contains a quarter note G#4 and a quarter rest. The following measure has a quarter note A4, a quarter note B4, and a quarter note C#5. The next measure contains a quarter note B4, a quarter note A4, and a quarter note G#4. The following measure has a quarter note F#4, a quarter note E4, and a quarter note D4. The next measure contains a quarter note C#5, a quarter note B4, and a quarter note A4. The following measure has a quarter note G#4, a quarter note F#4, and a quarter note E4. The next measure contains a quarter note D4, a quarter note C#5, and a quarter note B4. The following measure has a quarter note A4, a quarter note G#4, and a quarter note F#4. The next measure contains a quarter note E4, a quarter note D4, and a quarter note C#5. The following measure has a quarter note B4, a quarter note A4, and a quarter note G#4. The next measure contains a quarter note F#4, a quarter note E4, and a quarter note D4. The final measure of the staff has a quarter note C#5, a quarter note B4, and a quarter note A4.



§ Moderately



To Coda



11

D.S. al Coda

CODA

The musical score consists of ten staves of music in G major (one sharp). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and ties. The piece concludes with a Coda section, marked by a Coda symbol (a circle with a cross) and the word 'CODA' above it. The final staff ends with a double bar line.

BEAT IT

VIOLIN

Words and Music by
MICHAEL JACKSON

Moderately fast

mf

1.

2.

Words and Music by
BOB DYLAN

[illegible]

The first staff of music is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a sequence of notes: a dotted quarter note on G4, followed by an eighth note on A4, a quarter note on B4, and a quarter note on C5. This is followed by a measure with a whole note on B4. The staff ends with a double bar line.

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#). The melody begins with a half note F#4, followed by quarter notes G#4, A4, B4, and C5. After two measures of rest, it continues with quarter notes D5, E5, and F#5.

The first staff of music is in treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of the following notes: F#4 (quarter), G#4 (quarter), A5 (quarter), G#4 (quarter), F#4 (quarter), E5 (quarter), D5 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). There are two measures of whole rests (indicated by a horizontal line with a small vertical tick) followed by a final measure containing a whole note G#4.

BLUE SUEDE SHOES

VIOLIN

Words and Music by
CARL LEE PERKINS

Moderately fast

mf

3

3

1.

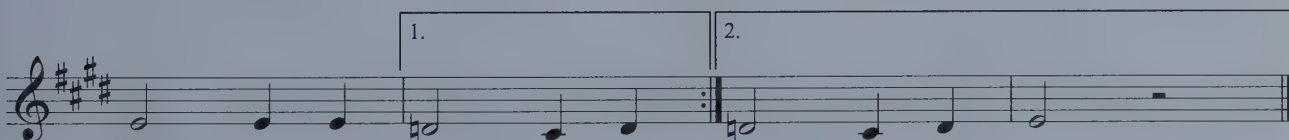
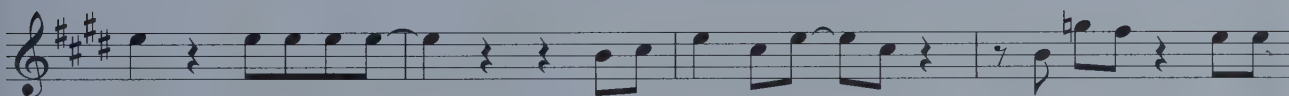
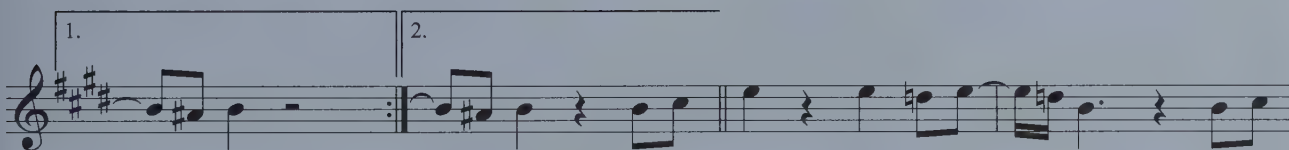
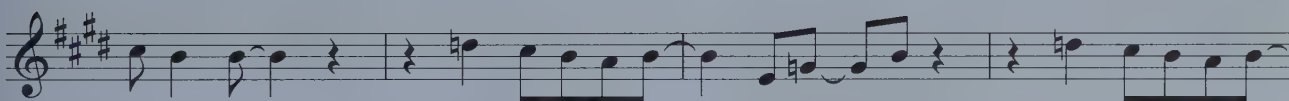
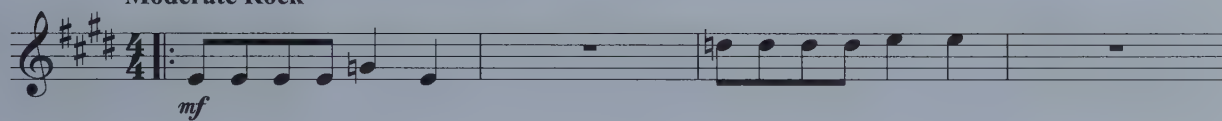
2.

BORN TO BE WILD

VIOLIN

Words and Music by
MARS BONFIRE

Moderate Rock



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BOHEMIAN RHAPSODY

VIOLIN

Words and Music by
FREDDIE MERCURY

Slow Rock

The violin score for Bohemian Rhapsody is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The score consists of ten staves of music. The first staff begins with a double bar line and a repeat sign, followed by a measure of rest and then a series of eighth and sixteenth notes. The second staff continues the melodic line with various note values and rests. The third staff features a key signature change to two sharps (F# and C#) and includes a first ending bracket. The fourth staff continues the melody and includes a second ending bracket. The fifth staff is marked 'Double time (♩ = ♪)' and shows a change in the rhythmic pattern. The sixth staff is marked 'f' (forte) and features a key signature change to one flat (Bb). The seventh staff continues the melodic line. The eighth staff is marked 'mf' (mezzo-forte) and 'f' (forte) and features a key signature change to two flats (Bb and Eb). The ninth staff continues the melody. The tenth staff is marked 'mf' (mezzo-forte) and concludes the piece with a final measure of rest.

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BORN TO RUN

VIOLIN

Words and Music by
BRUCE SPRINGSTEEN

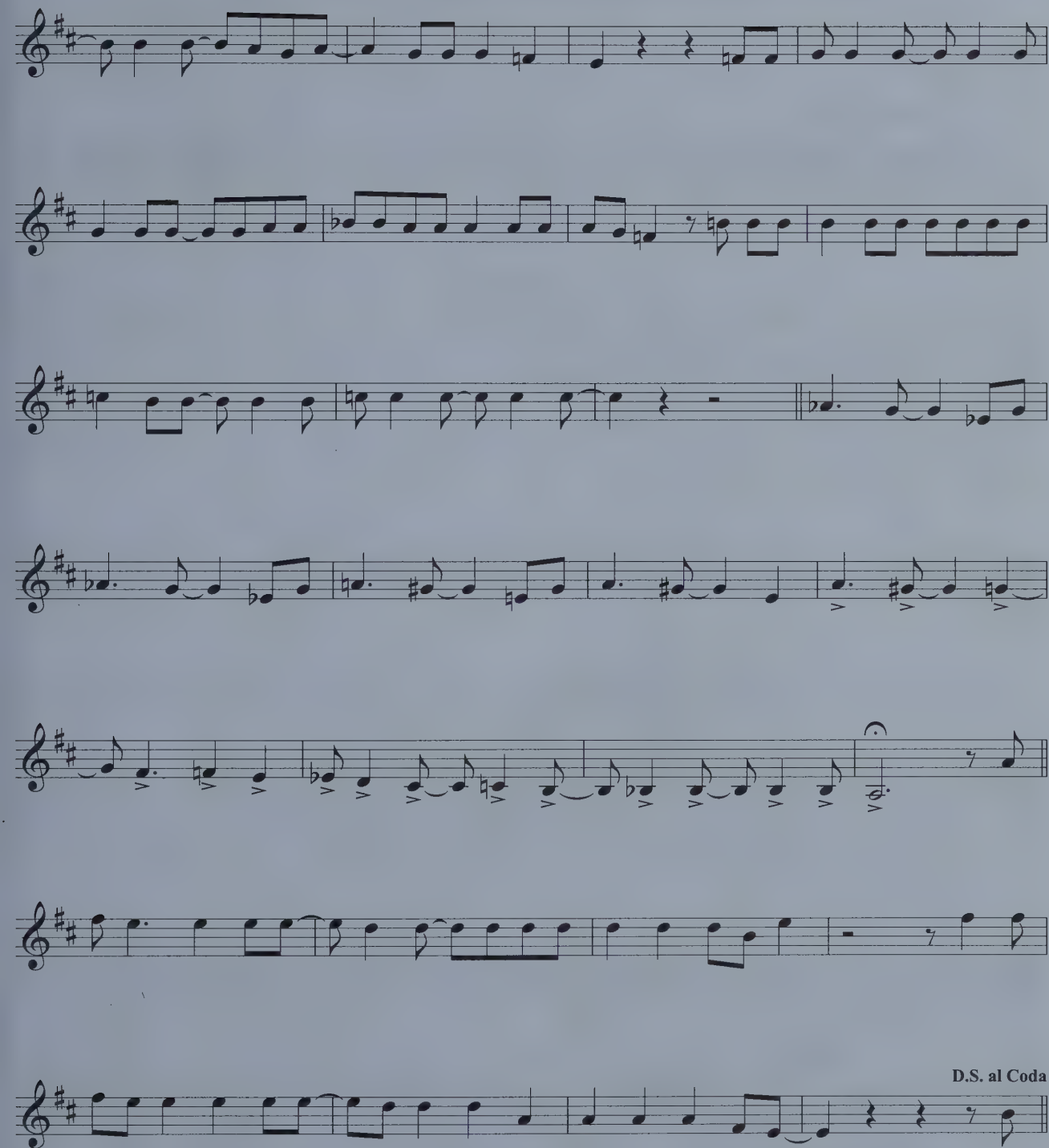
Moderately fast

mf

To Coda \oplus

1.

2.

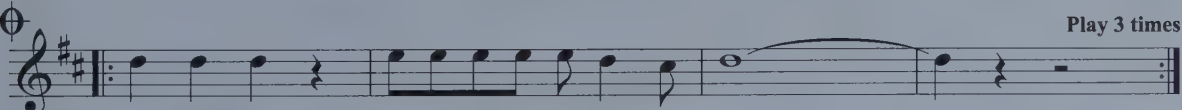


The main musical score on page 15 consists of eight staves of music in treble clef, key of D major (two sharps). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and ties. The piece concludes with a double bar line and repeat dots.

D.S. al Coda

CODA

Play 3 times



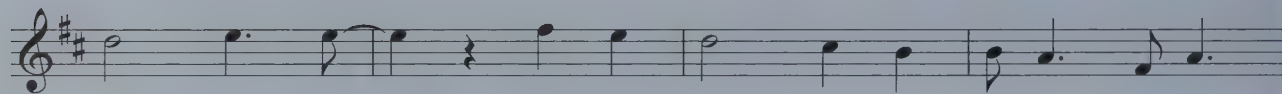
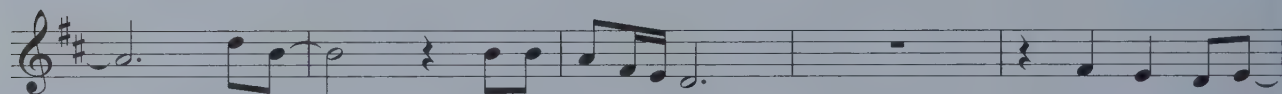
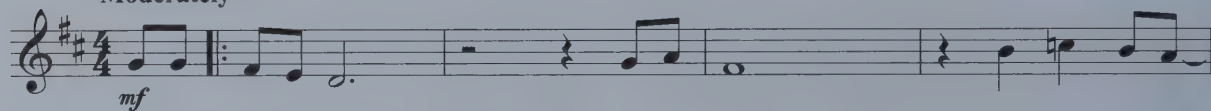
The Coda section is marked with a Coda symbol (a circle with a cross) and consists of a single staff of music. It begins with a double bar line and repeat dots, followed by a series of notes and rests, ending with a final double bar line and repeat dots.

BRIDGE OVER TROUBLED WATER

VIOLIN

Words and Music by
PAUL SIMON

Moderately



BROWN EYED GIRL

VIOLIN

Words and Music by
VAN MORRISON

Moderately fast

mf

1.

2.

1.

2.

1.

2.

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BROWN SUGAR

VIOLIN

Words and Music by MICK JAGGER
and KEITH RICHARDS

Moderately fast

mf

Fine

D.S. al Fine

CALIFORNIA DREAMIN'

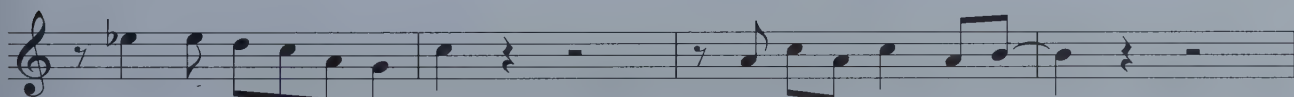
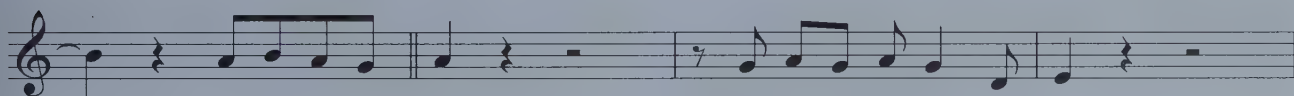
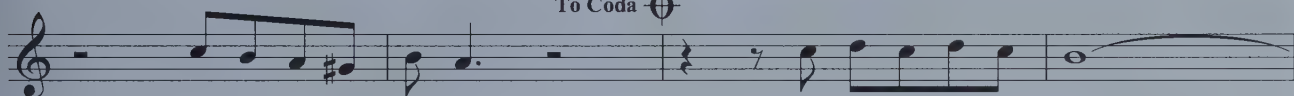
VIOLIN

Words and Music by JOHN PHILLIPS
and MICHELLE PHILLIPS

Moderately

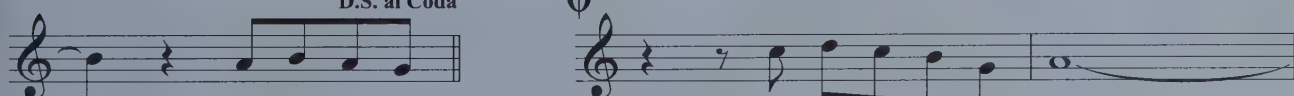


To Coda



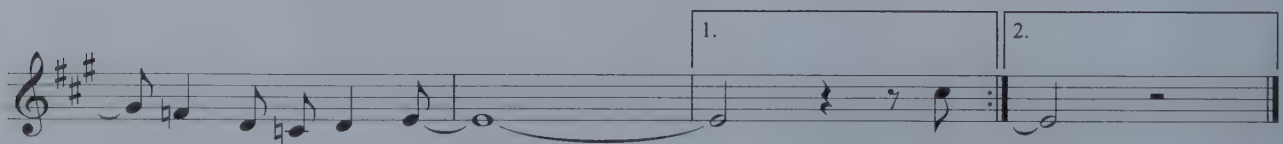
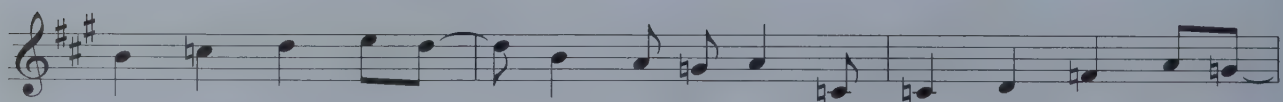
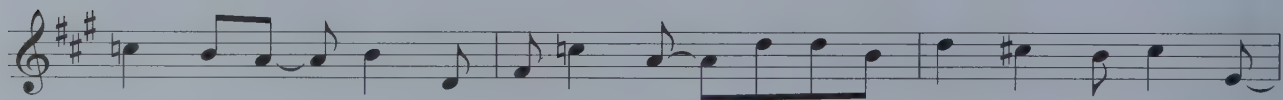
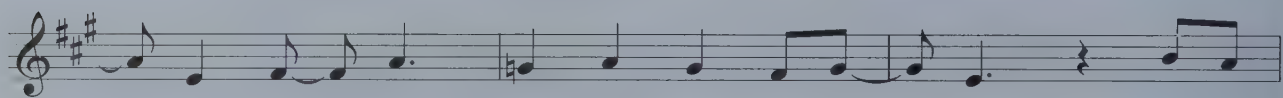
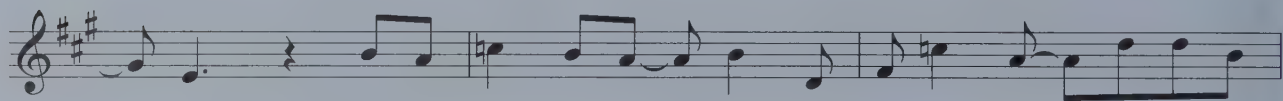
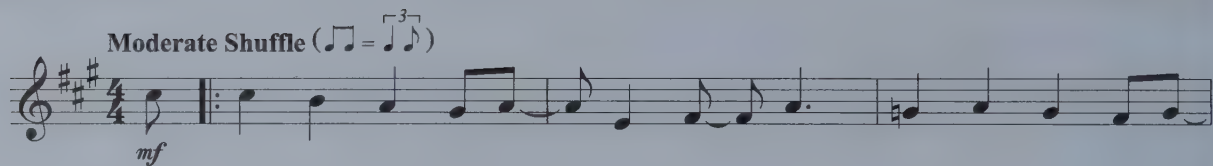
D.S. al Coda

CODA



CALIFORNIA GIRLS

VIOLIN

Words and Music by BRIAN WILSON
and MIKE LOVEModerate Shuffle (♩ = $\frac{3}{4}$)

VIOLIN

Moderately slow (♩ = )



mf

The first staff of music is written on a five-line treble clef staff with a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a dotted quarter note A4, and then a whole rest. In the second measure, there is a half note B4, followed by a triplet of eighth notes C5, D5, and E5. This is followed by a quarter note D5, a quarter note C5, a quarter note B4, and another quarter note C5. The final measure contains a dotted half note D5, which is tied to the next measure's dotted half note D5. The piece concludes with a whole rest.

[illegible]

A DAY IN THE LIFE

VIOLIN

Words and Music by JOHN LENNON
and PAUL MCCARTNEY

Moderately slow

mf

1.

2.

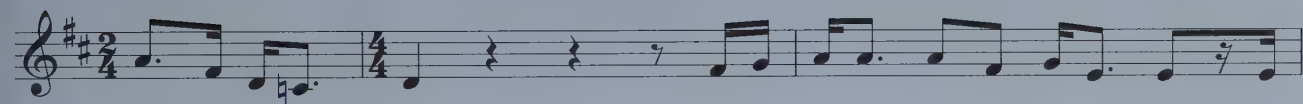
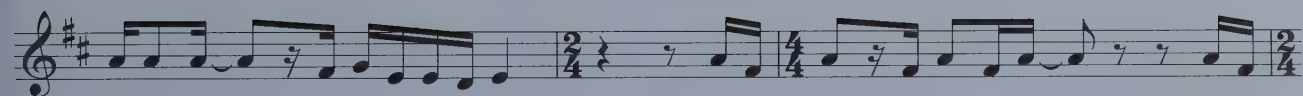
Shuffle feel (♩ = ♩^3)

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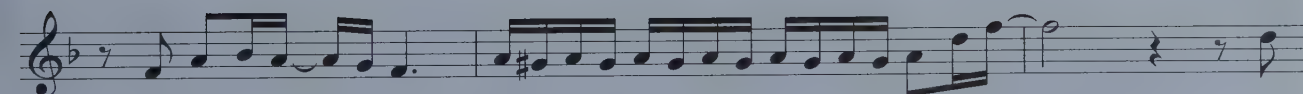
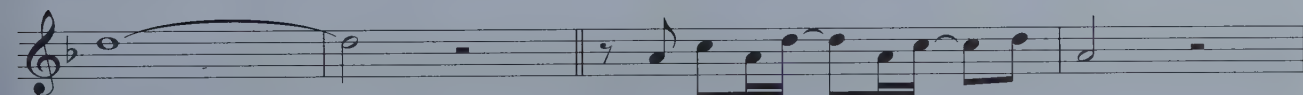
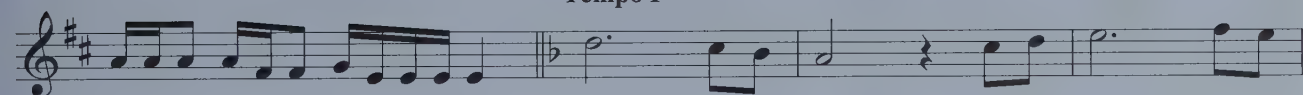
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Tempo I



DREAM ON

VIOLIN

Words and Music by
STEVEN TYLER

Moderately slow

The image displays a violin score for the song "Dream On" by Steven Tyler. The score is written on eight staves of five-line music paper. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The tempo is marked "Moderately slow". The first staff begins with a dynamic marking of *mf* (mezzo-forte). The music features a mix of eighth, quarter, and half notes, with some measures containing rests. The notation includes various musical symbols such as beams, slurs, and ties. The score concludes with a double bar line on the eighth staff.

1.

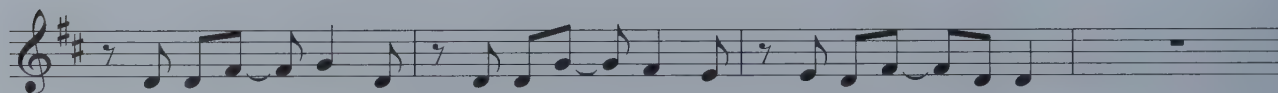
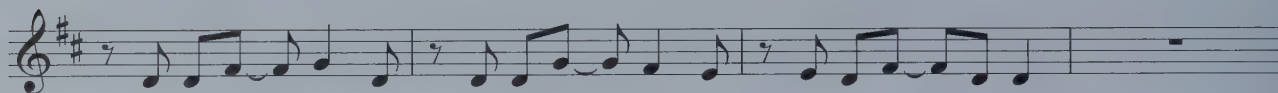
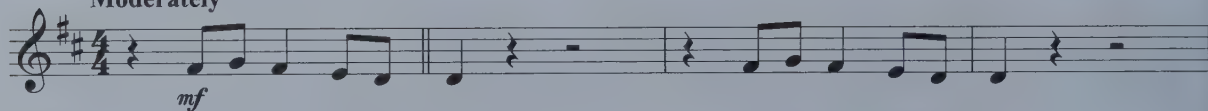
2.

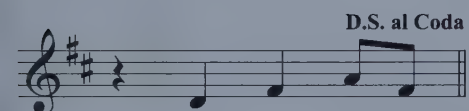
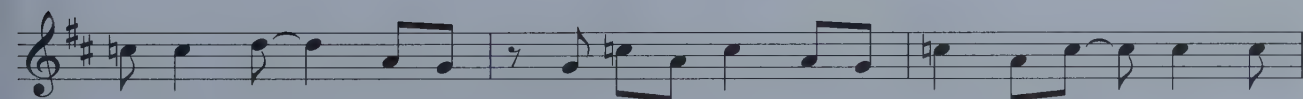
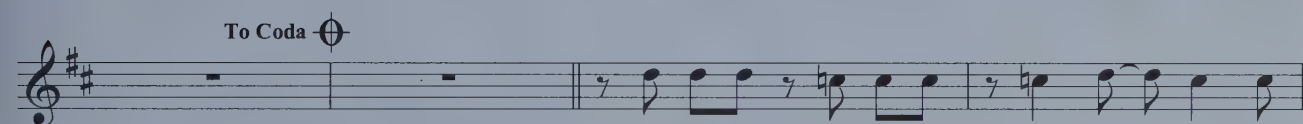
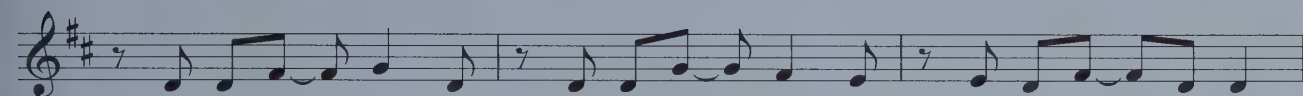
EVERY BREATH YOU TAKE

VIOLIN

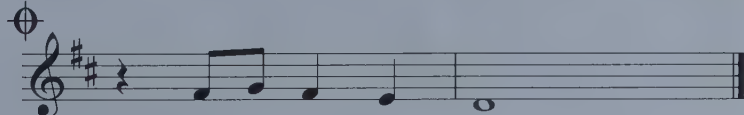
Music and Lyrics by
STING

Moderately





CODA



FIRE AND RAIN

VIOLIN

Words and Music by
JAMES TAYLOR

Moderately slow

Handwritten musical score for "The Rose Tree" in G major, 4/4 time. The score consists of seven staves of music. The first staff begins with a treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody is written in a single voice, starting with a quarter rest followed by a quarter note G4, then a series of eighth and quarter notes. The music is marked *mf* (mezzo-forte) under the first staff. The score ends with a double bar line on the seventh staff.

Musical score on page 29, featuring eight staves of music in G major (one sharp). The score includes various musical notations such as eighth notes, quarter notes, and rests. A "Fine" marking is present on the fifth staff, and a "D.S. al Fine" marking is at the end of the eighth staff.

Fine

D.S. al Fine

FOR WHAT IT'S WORTH

VIOLIN

Words and Music by
STEPHEN STILLS

Moderately

mf

The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It includes a repeat sign followed by a measure of rest, then continues with the melody. The dynamic marking *mf* is placed below the first staff. The music is composed of eighth and sixteenth notes, with some measures containing rests. The piece ends with a double bar line and repeat dots.

GIMME SOME LOVIN'

VIOLIN

Words and Music by STEVE WINWOOD,
MUFF WINWOOD and SPENCER DAVIS

Moderately fast

mf

The image displays a violin score for the song "Gimme Some Lovin'". The music is written on a single staff in treble clef, with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked "Moderately fast" and the dynamic is "mf" (mezzo-forte). The score consists of seven lines of music. The first line begins with a repeat sign and a first ending bracket. The second line continues the melody. The third line features a repeat sign and a first ending bracket. The fourth line continues the melody. The fifth line features a repeat sign and a first ending bracket. The sixth line continues the melody. The seventh line features a repeat sign and a first ending bracket. The score concludes with a double bar line.

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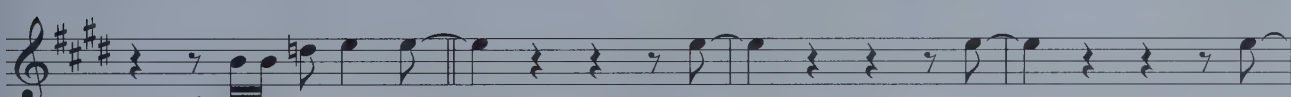
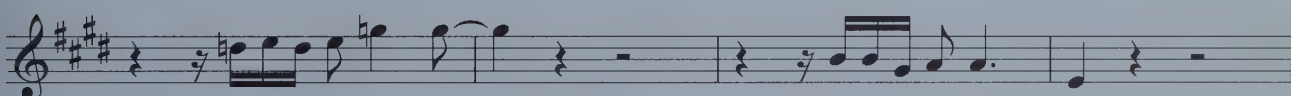
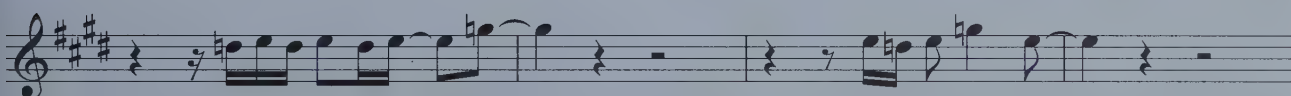
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GLORIA

VIOLIN

Words and Music by
VAN MORRISON

Moderately fast

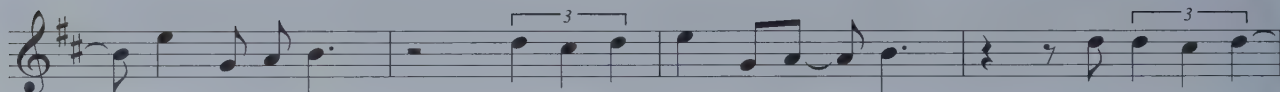


GOD ONLY KNOWS

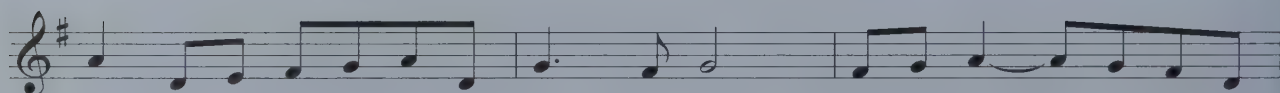
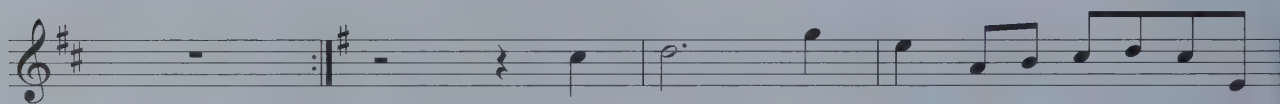
VIOLIN

Words and Music by BRIAN WILSON
and TONY ASHER

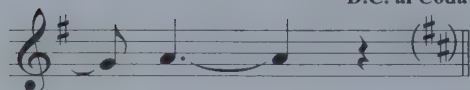
Moderate Shuffle (♩ = $\begin{smallmatrix} \text{3} \\ \text{♩} \end{smallmatrix}$)



To Coda Φ



D.C. al Coda



CODA

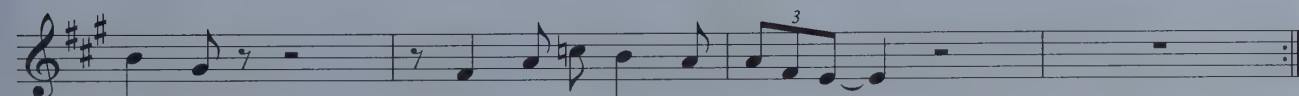
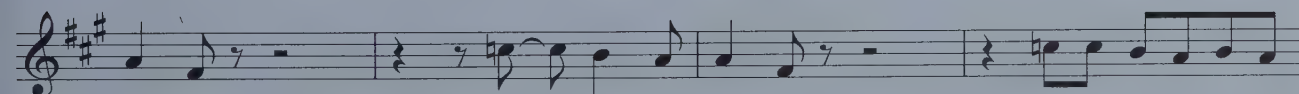
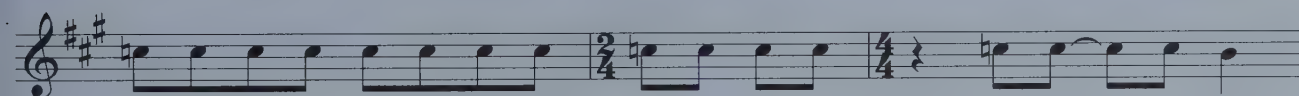
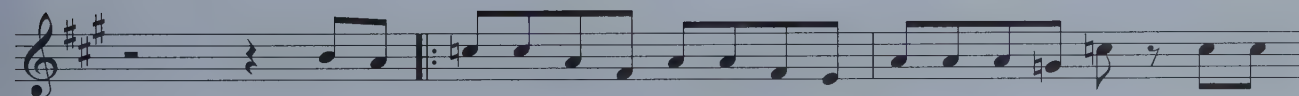
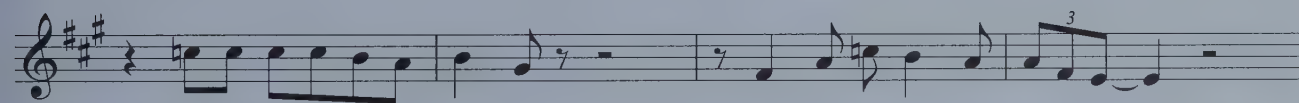
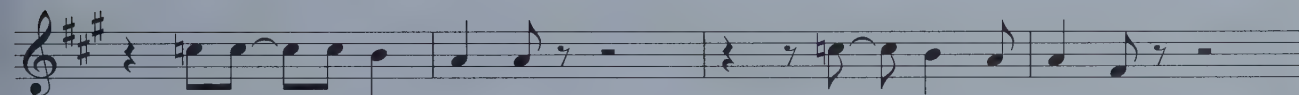


GOOD GOLLY MISS MOLLY

VIOLIN

Words and Music by ROBERT BLACKWELL
and JOHN MARASCALCO

Moderately fast



Words and Music by JACK HAMMER
and OTIS BLACKWELL

[illegible]

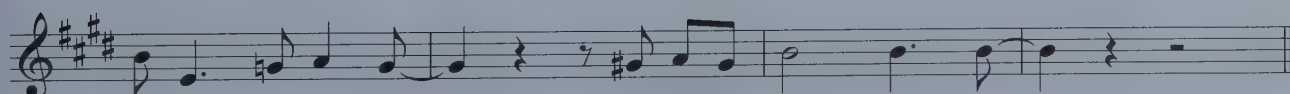
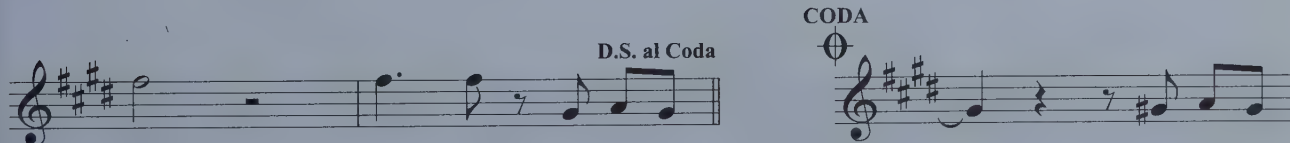
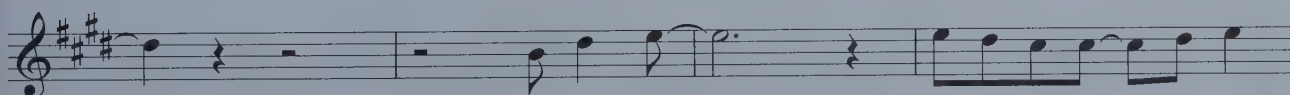
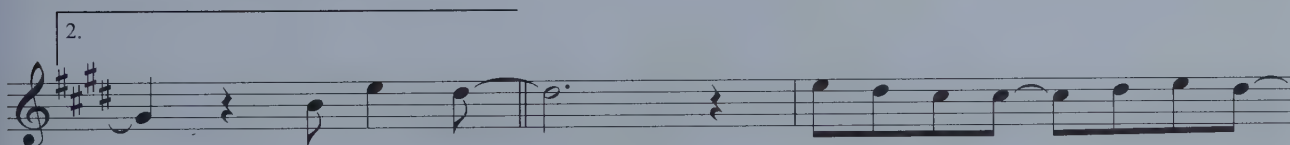
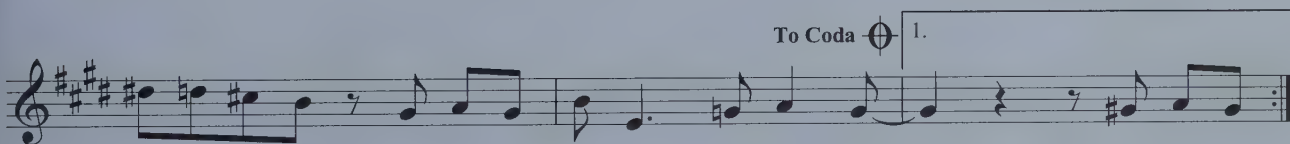
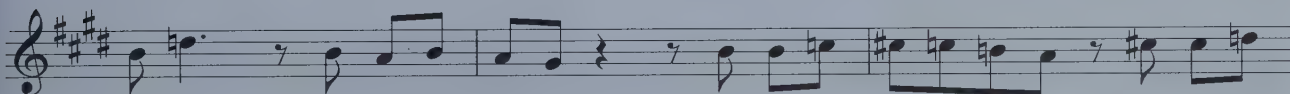
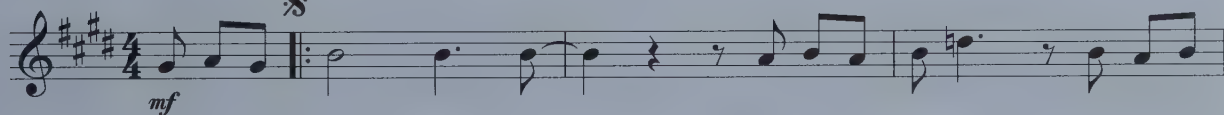
The first staff of music is in treble clef with a key signature of one sharp (F#). It begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and an eighth note B4. This is followed by a quarter rest, then a quarter note C5, an eighth note B4, and an eighth note A4. The next measure contains a quarter rest, a quarter note G4, and a quarter note F#4. The final measure of the staff contains a quarter note E4, a quarter note D4, and a quarter note C4. The staff ends with a double bar line and the instruction "D.C. al Fine".

A HARD DAY'S NIGHT

VIOLIN

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderately fast



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HEARTBREAK HOTEL

VIOLIN

Words and Music by MAE BOREN AXTON,
TOMMY DURDEN and ELVIS PRESLEYModerate Shuffle (♩ = $\frac{3}{4}$)

The violin score for 'Heartbreak Hotel' is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked 'Moderate Shuffle' with a note value of 3/4. The score consists of eight staves of music. The first staff begins with a dynamic marking of *mf* and a repeat sign. The music features a mix of eighth and sixteenth notes, with several triplet markings (indicated by a '3' over a bracket). The piece concludes with a first ending (marked '1.') and a second ending (marked '2.').

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HEY JUDE

VIOLIN

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderately slow



mf

To Coda

1.

2.

1.

2.

D.S. al Coda

CODA

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HOTEL CALIFORNIA

VIOLIN

Words and Music by DON HENLEY,
GLENN FREY and DON FELDER

Moderately, in 2

The violin score for "Hotel California" is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The tempo is marked "Moderately, in 2". The score begins with a repeat sign and a first ending bracket. The first measure is marked *mf*. The score consists of eight staves of music. The first staff ends with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff continues the melody. The fourth staff ends with a repeat sign and a first ending bracket. The fifth staff continues the melody. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff ends with a repeat sign and a first ending bracket. The word "Fine" is written at the end of the fourth staff. The word "D.C. al Fine (take repeat)" is written at the end of the eighth staff.

mf

Fine

D.C. al Fine
(take repeat)

VIOLIN

Words and Music by JERRY LEIBER
and MIKE STOLLER

Fast Rock Shuffle (♩ = $\overset{\frown}{\text{3}}$ ♩)

mf

1.

2.

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(I Can't Get No)
SATISFACTION

VIOLIN

Words and Music by MICK JAGGER
and KEITH RICHARDS

Moderately fast

mf

1. 2.

1., 2. 3.

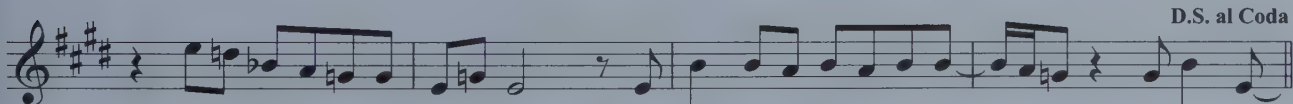
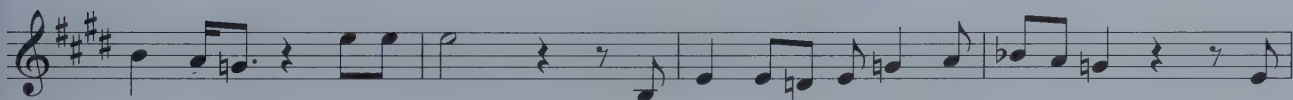
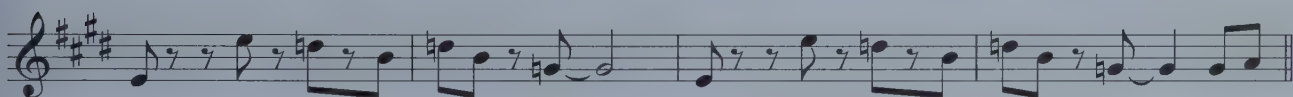
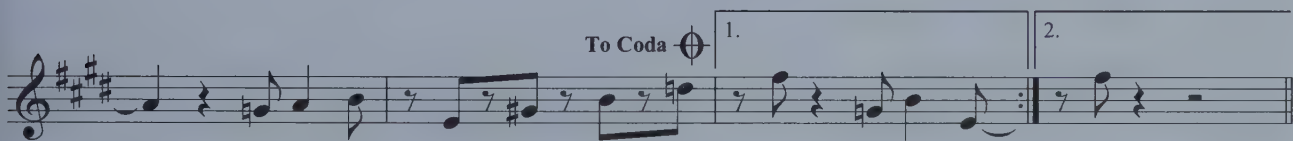
I GOT YOU

(I Feel Good)

Words and Music by
JAMES BROWN

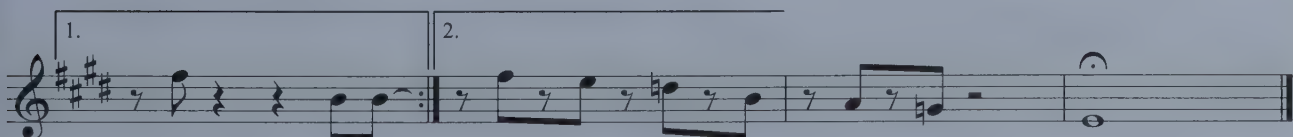
VIOLIN

Moderately



D.S. al Coda

CODA



I HEARD IT THROUGH THE GRAPEVINE

VIOLIN

Words and Music by NORMAN J. WHITFIELD
and BARRETT STRONG

Moderately

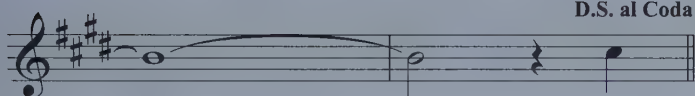
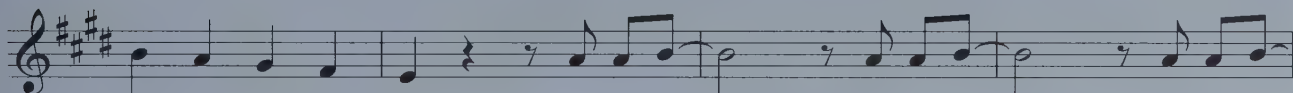
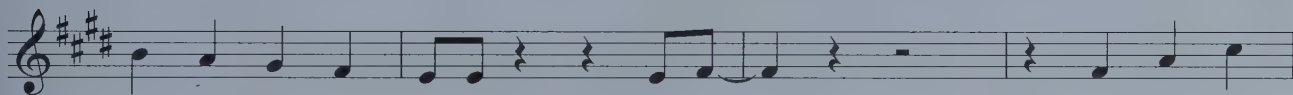
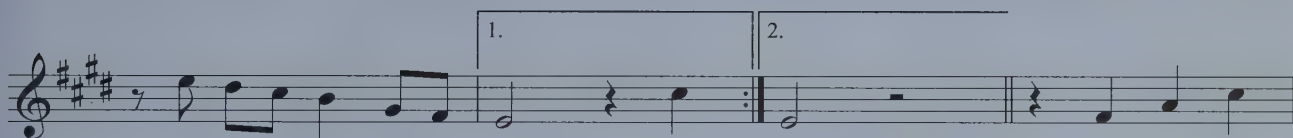
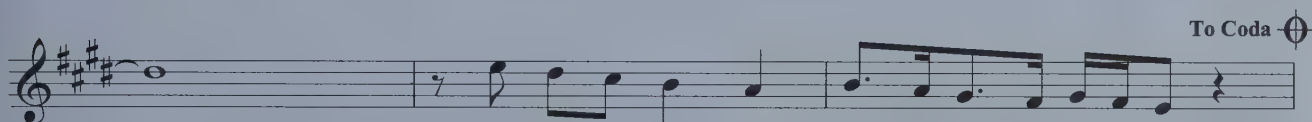
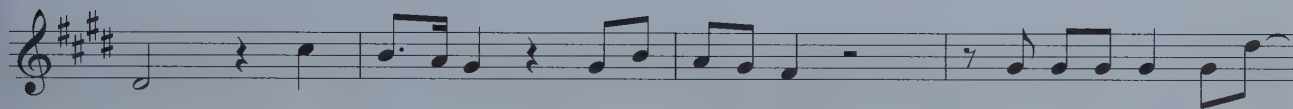
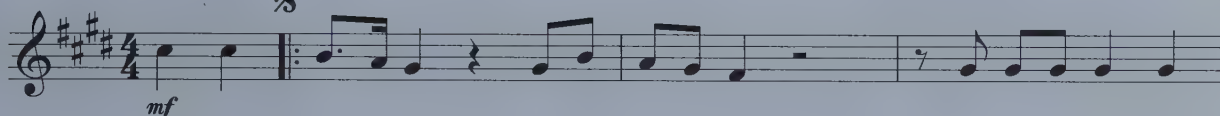
The image displays a violin score for the song "I Heard It Through the Grapevine". The music is written on eight staves in treble clef, with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked "Moderately". The first staff begins with a repeat sign and a dynamic marking of *mf*. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with rests and accidentals. The final staff features a first ending (marked "1.") and a second ending (marked "2.") leading to a double bar line.

I WANT TO HOLD YOUR HAND

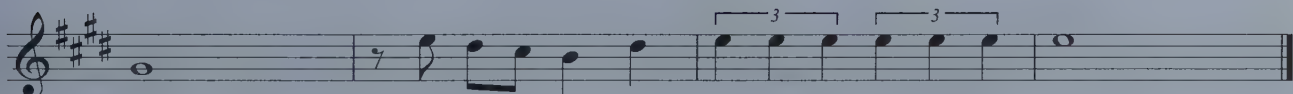
VIOLIN

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderately fast



CODA



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IMAGINE

VIOLIN

Words and Music by
JOHN LENNON

Moderately slow

Moderately

mf

1. 2.

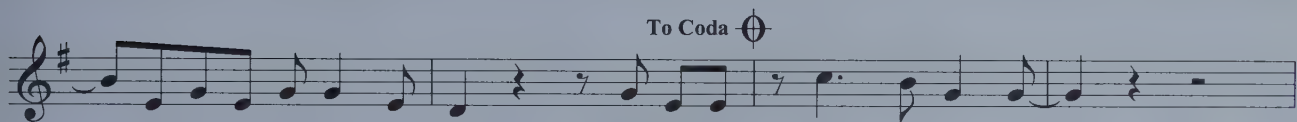
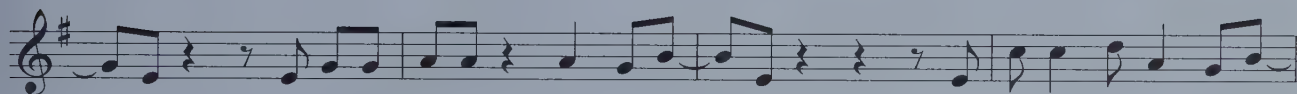
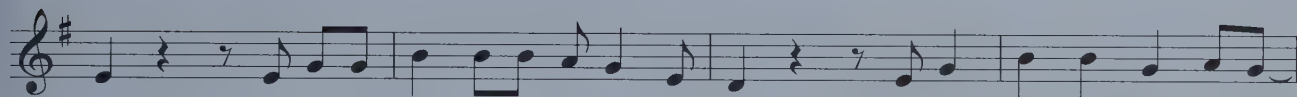
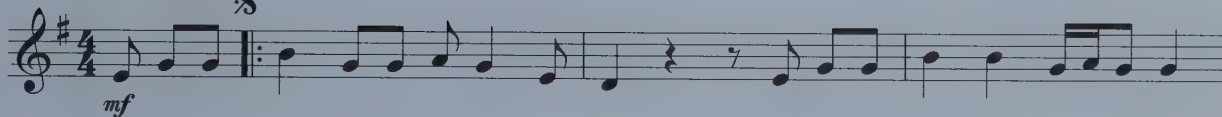
To Coda \oplus D.C. al Coda (take 2nd ending) CODA \oplus

IN THE MIDNIGHT HOUR

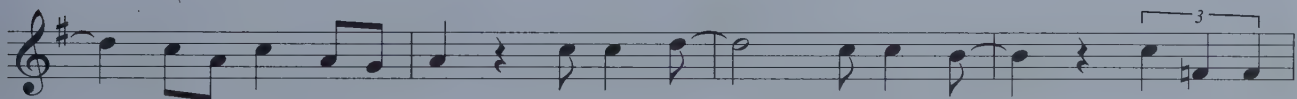
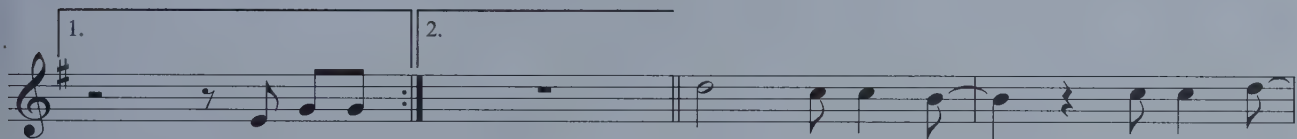
VIOLIN

Words and Music by STEVE CROPPER
and WILSON PICKETT

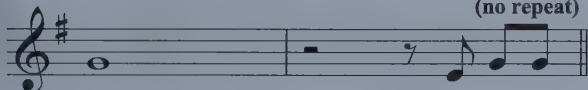
Moderately



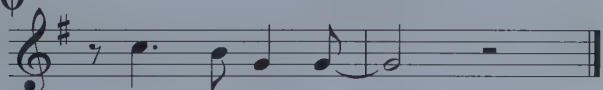
To Coda



D.S. al Coda
(no repeat)



CODA



JAILHOUSE ROCK

VIOLIN

Words and Music by JERRY LEIBER
and MIKE STOLLER

Fast Rock

The violin score for "Jailhouse Rock" is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked "Fast Rock". The score begins with a repeat sign and a first ending bracket. The first ending leads to a second ending, which then leads to a third ending. The third ending is marked with a repeat sign and a first ending bracket. The score concludes with a double bar line.

mf

1., 2.

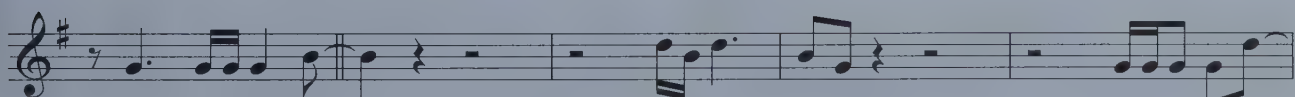
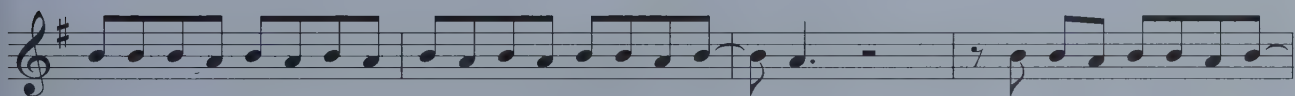
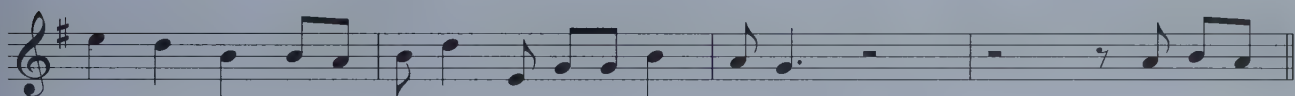
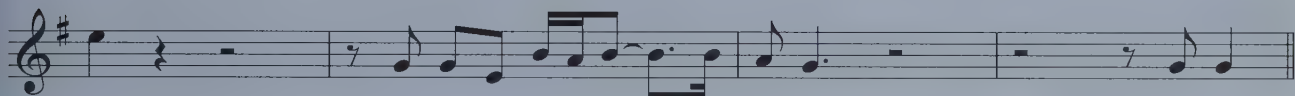
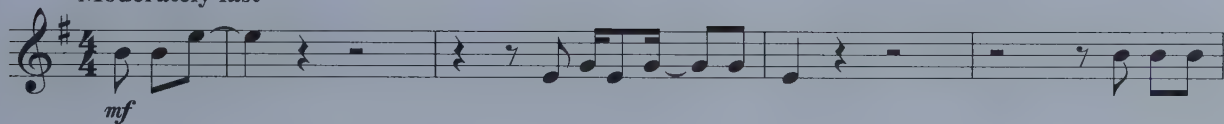
3.

JUMP

VIOLIN

Words and Music by EDWARD VAN HALEN,
ALEX VAN HALEN and DAVID LEE ROTH

Moderately fast



LA BAMBA

VIOLIN

By RITCHIE VALENS

Moderate Latin Rock

mf

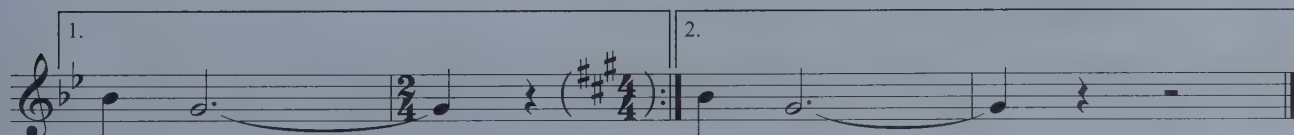
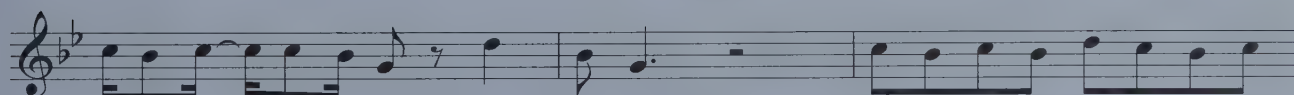
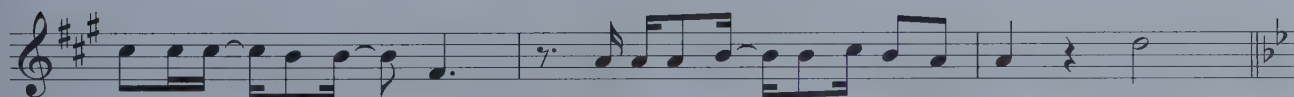
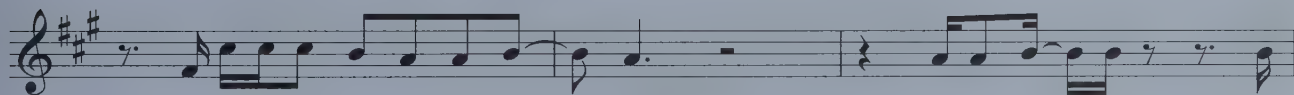
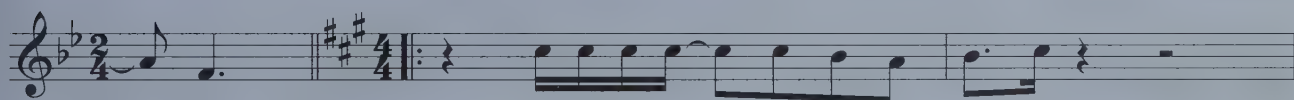
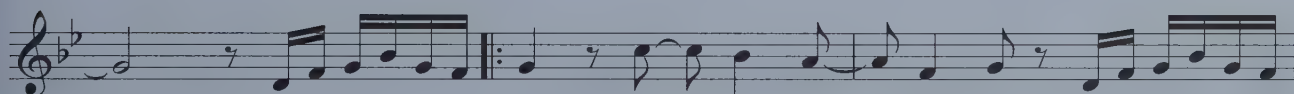
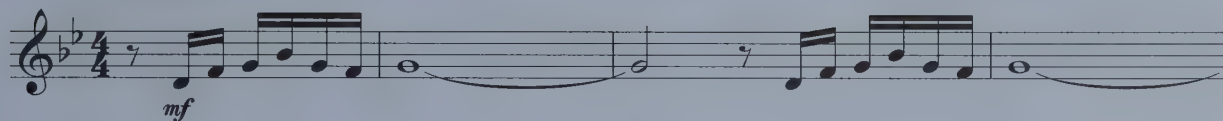
1. 2.

LAYLA

VIOLIN

Words and Music by ERIC CLAPTON
and JIM GORDON

Moderately



LET IT BE

VIOLIN

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderately slow

The image shows a violin score for the song "Let It Be" by John Lennon and Paul McCartney. The score is written on ten staves of music. The key signature is D major (two sharps: F# and C#) and the time signature is 4/4. The tempo is marked "Moderately slow". The first staff begins with a dynamic marking of *mf* (mezzo-forte). The music consists of a series of eighth and sixteenth notes, with some rests. There are repeat signs at the beginning of the first staff and at the end of the sixth staff. The score includes two first endings (marked "1.") and one second ending (marked "2."). The second ending leads back to the beginning of the piece. The score ends with a double bar line.

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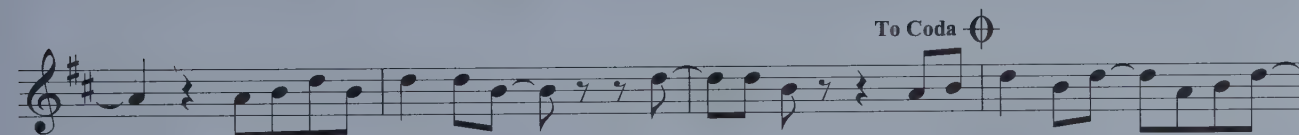
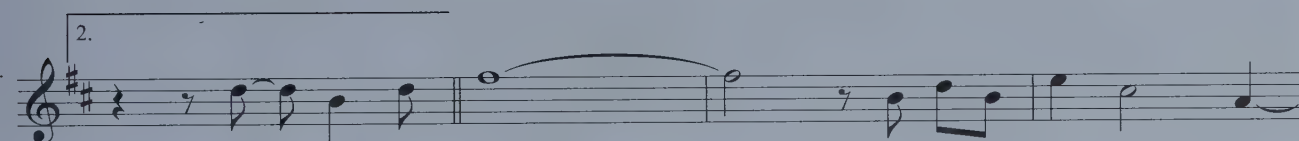
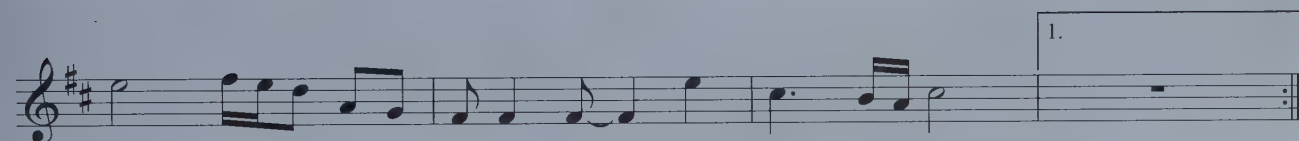
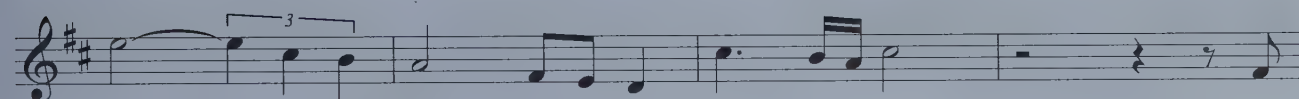
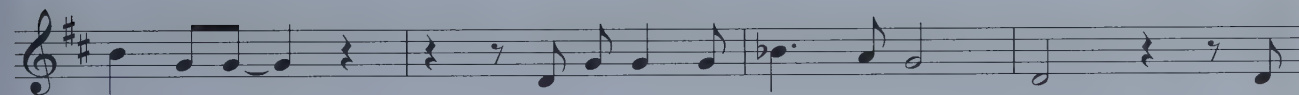
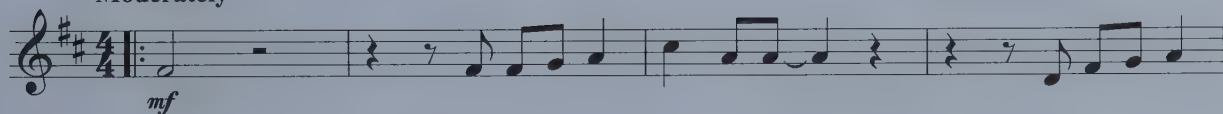
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LET'S STAY TOGETHER

VIOLIN

Words and Music by AL GREEN,
WILLIE MITCHELL and AL JACKSON, JR.

Moderately



CODA



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LIGHT MY FIRE

VIOLIN

Words and Music by
THE DOORS

Moderately

Violin score for "Light My Fire" by The Doors. The score is written for a single violin in G major (one sharp) and 4/4 time. The tempo is marked "Moderately". The score begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure is marked *mf* (mezzo-forte). The score consists of nine staves of music. The first staff contains the first measure, which is a half note G4, followed by a double bar line and a repeat sign. The second staff contains the second measure, which is a half note A4, followed by a double bar line and a repeat sign. The third staff contains the third measure, which is a half note B4, followed by a double bar line and a repeat sign. The fourth staff contains the fourth measure, which is a half note C5, followed by a double bar line and a repeat sign. The fifth staff contains the fifth measure, which is a half note D5, followed by a double bar line and a repeat sign. The sixth staff contains the sixth measure, which is a half note E5, followed by a double bar line and a repeat sign. The seventh staff contains the seventh measure, which is a half note F#5, followed by a double bar line and a repeat sign. The eighth staff contains the eighth measure, which is a half note G5, followed by a double bar line and a repeat sign. The ninth staff contains the ninth measure, which is a half note A5, followed by a double bar line and a repeat sign. The score includes first and second endings, indicated by "1." and "2." above the staves. The first ending is marked with a "1." and the second ending is marked with a "2.".

LIKE A ROLLING STONE

VIOLIN

Words and Music by
BOB DYLAN

Moderately

The image shows a violin score for the song "Like a Rolling Stone" by Bob Dylan. The score is written for a single violin in treble clef, with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked "Moderately". The score begins with a repeat sign and a first ending bracket. The first measure is marked with a dynamic of *mf* (mezzo-forte). The score consists of nine staves of music. The first staff has a repeat sign and a first ending bracket. The second staff has a repeat sign and a first ending bracket. The third staff has a repeat sign and a first ending bracket. The fourth staff has a repeat sign and a first ending bracket. The fifth staff has a repeat sign and a first ending bracket. The sixth staff has a repeat sign and a first ending bracket. The seventh staff has a repeat sign and a first ending bracket. The eighth staff has a repeat sign and a first ending bracket. The ninth staff has a repeat sign and a first ending bracket. The score ends with a double bar line.

LONDON CALLING

VIOLIN

Words and Music by JOE STRUMMER,
MICK JONES, PAUL SIMONON
and TOPPER HEADONModerately (♩ = $\overset{\frown}{3}$)

The violin score for 'London Calling' is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked 'Moderately' with a note equal to a triplet eighth note. The score consists of eight staves of music. The first staff begins with a double bar line and a repeat sign, followed by a mezzo-forte (mf) dynamic marking. The music features a mix of eighth and sixteenth notes, with several triplet markings indicated by a '3' over a bracket. The piece concludes with a double bar line and repeat dots.

LOUIE, LOUIE

VIOLIN

The first staff of music is in treble clef, key of D major (indicated by two sharps), and 4/4 time. It begins with a repeat sign. The melody consists of eighth and quarter notes, with a measure rest. The dynamic marking *mf* is placed below the first measure.

mf

To Coda 

2nd time, D.C. al Coda

CODA

MAGGIE MAY

VIOLIN

Words and Music by ROD STEWART
and MARTIN QUITTENTON

Moderately

The image displays a violin score for the song 'Maggie May'. It consists of six staves of music written in treble clef, with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked 'Moderately'. The first staff begins with a dynamic marking of *mf* (mezzo-forte). The music is characterized by a mix of eighth and sixteenth notes, often beamed together, and includes several measures with rests. The score concludes with a double bar line and repeat dots at the end of the sixth staff.

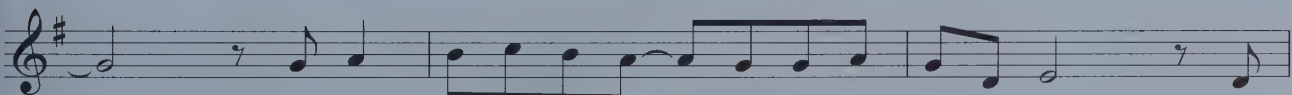
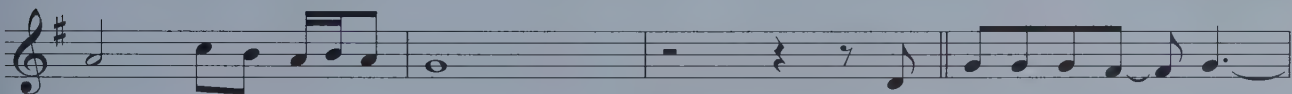
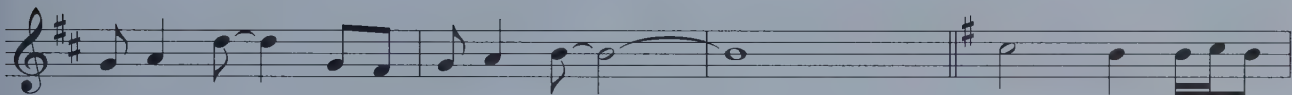
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MORE THAN A FEELING

VIOLIN

Words and Music by
TOM SCHOLZ

Moderate Rock



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MY GENERATION

VIOLIN

Words and Music by
PETER TOWNSHEND

Moderately

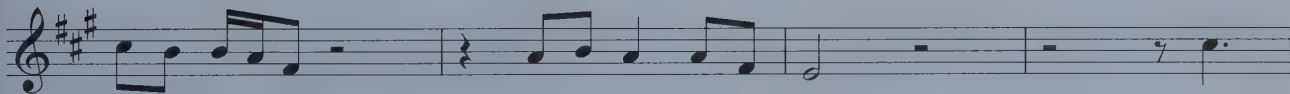
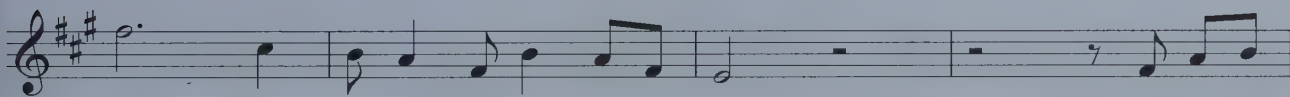
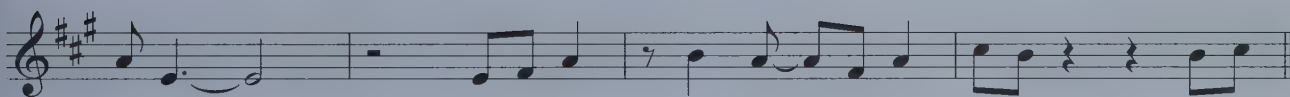
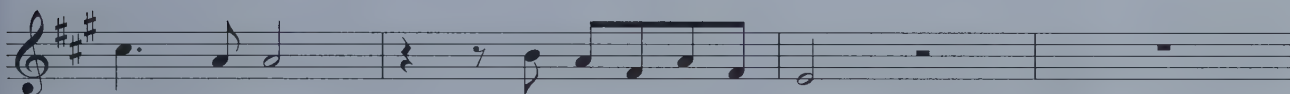
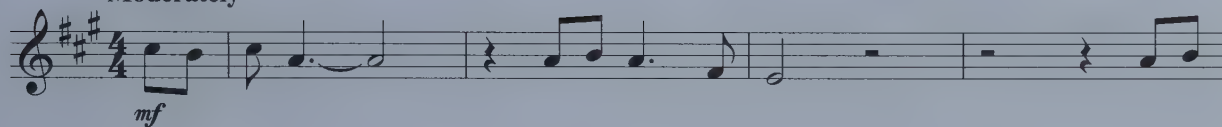
The image shows a violin score for the song "My Generation" by Peter Dinklage. The score is written on six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo marking "Moderately" is placed above the first staff. The first staff starts with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody. The fifth staff contains a first ending bracket labeled "1." and a second ending bracket labeled "2.". The sixth staff continues the melody. The score is marked with a dynamic of *mf* (mezzo-forte) at the beginning.

MY GIRL

VIOLIN

Words and Music by WILLIAM "SMOKEY" ROBINSON
and RONALD WHITE

Moderately



NO WOMAN NO CRY

VIOLIN

Words and Music by
VINCENT FORD

Moderate Reggae

mf

3

3

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Words and Music by NORMAN WHITFIELD
and BARRETT STRONG

Moderately

mf

1.

2.

OH, PRETTY WOMAN

VIOLIN

Words and Music by ROY ORBISON
and BILL DEES

Moderately

mf

1.

2.

1.

2.

1.

2.

This page contains ten staves of musical notation in a key signature of three sharps (F#, C#, G#). The notation includes various rhythmic values and structural elements:

- Staff 1:** Starts with a treble clef and a key signature of three sharps. It contains a quarter rest, followed by eighth notes G#4, A4, and B4, then a half note C5, and ends with a whole note G#4 tied to the next staff.
- Staff 2:** Continues the melody with a half note G#4, followed by eighth notes A4, B4, and C5, then eighth notes B4, A4, and G#4, and ends with a half note F#4.
- Staff 3:** Continues with eighth notes E4, D4, and C4, then a half note B3. It features a time signature change to 2/4, followed by a quarter rest and a quarter note B3. The time signature changes again to 4/4, followed by eighth notes A3, G#3, and F#3, and ends with a half note E3.
- Staff 4:** Starts with a whole note G#3, followed by a whole rest, then an eighth rest and an eighth note F#3, then a whole note E3, and ends with a whole rest.
- Staff 5:** Continues with eighth notes D3, C3, and B2, then a half note A2. It features a whole rest, then an eighth rest and an eighth note G#2, followed by eighth notes F#2, E2, and D2, and ends with a half note C2.
- Staff 6:** Continues with eighth notes B1, A1, and G#1, then a half note F#1. It features a whole rest, then an eighth rest and an eighth note E1, followed by eighth notes D1, C1, and B1, and ends with a half note A1.
- Staff 7:** Starts with a whole note G#1, followed by a half note F#1, then a half note E1, and ends with a whole note D1 tied to the next staff.
- Staff 8:** Continues with a half note C1, followed by eighth notes B1, A1, and G#1, then eighth notes F#1, E1, and D1, and ends with a half note C1.
- Staff 9:** Starts with a whole note B1, followed by a whole rest, then a half note A1, then a half note G#1, and ends with a whole note F#1.
- Staff 10:** Continues with a half note E1, followed by eighth notes D1, C1, and B1, then eighth notes A1, G#1, and F#1, and ends with a half note E1.

PIANO MAN

VIOLIN

Words and Music by
BILLY JOEL

Moderately slow, in 1

mf

Fine

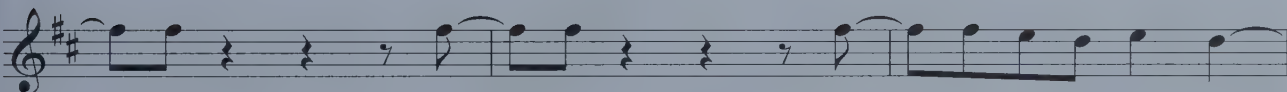
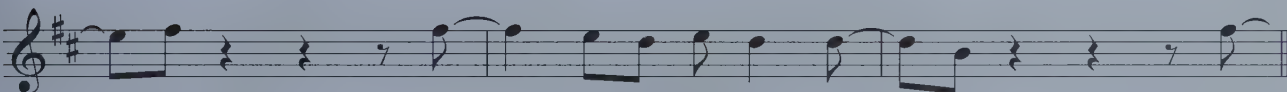
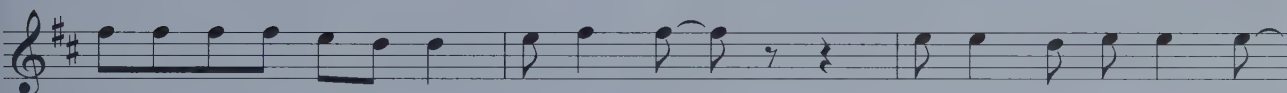
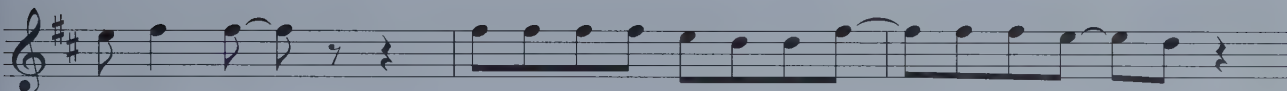
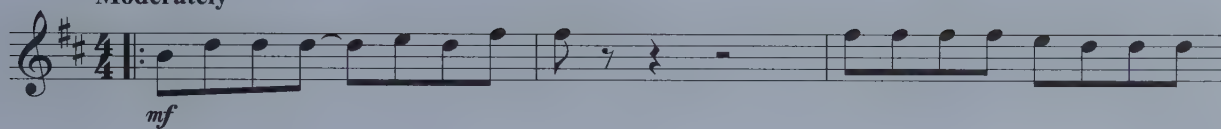
D.S. al Fine

PROUD MARY

VIOLIN

Words and Music by
JOHN FOGERTY

Moderately



PURPLE HAZE

VIOLIN

Words and Music by
JIMI HENDRIX

Moderately

RESPECT

VIOLIN

Words and Music by
OTIS REDDING

Moderately

The violin score for "Respect" is written on ten staves. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked "Moderately". The score begins with a whole rest on the first staff, followed by a series of eighth and quarter notes. The melody is characterized by its rhythmic pattern and the use of accidentals. The score concludes with a repeat sign at the end of the eighth staff.

ROCK AROUND THE CLOCK

VIOLIN

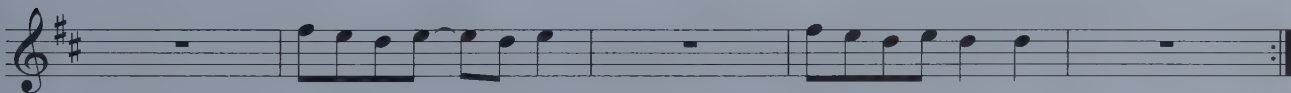
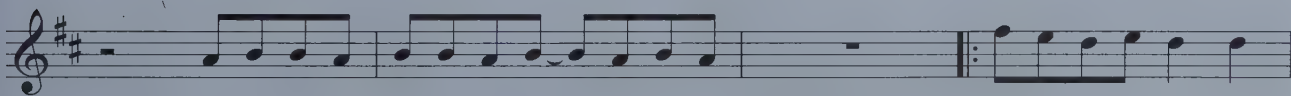
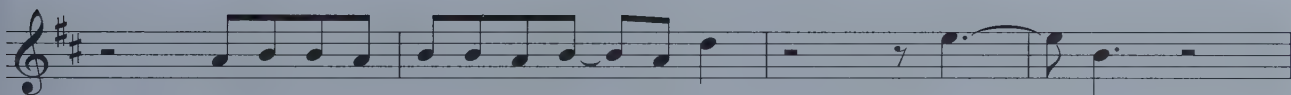
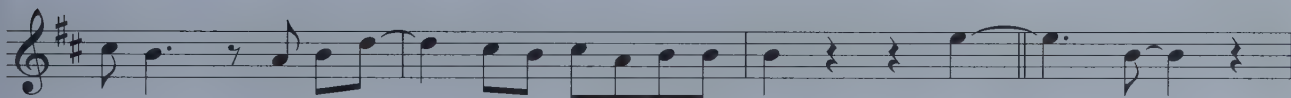
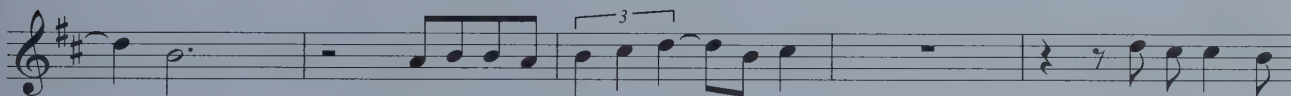
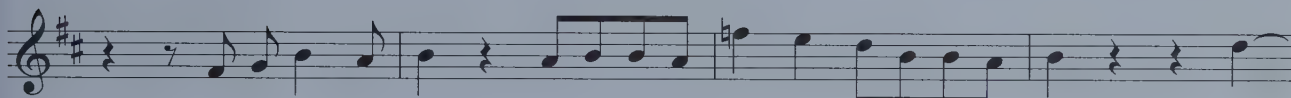
Words and Music by MAX C. FREEDMAN
and JIMMY DeKNIGHTBright Rock Shuffle (♩ = $\frac{3}{4}$)

The violin score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo/style is 'Bright Rock Shuffle' with a note value of 3/4. The dynamics start at *mf*. The score consists of seven staves of music. The first staff begins with a *mf* dynamic and a triplet of eighth notes. The second staff continues the melody with a triplet of eighth notes. The third staff features a repeat sign. The fourth staff has a natural sign under the first note. The fifth staff has a flat sign under the first note. The sixth staff has a sharp sign under the first note. The seventh staff has a first ending bracket and a second ending bracket. The first ending leads back to the beginning of the piece, and the second ending leads to the final measure.

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Music and Lyrics by
STING

The first staff of music is in treble clef, key of D major (two sharps), and 4/4 time. It begins with a mezzo-forte (*mf*) dynamic marking. The melody starts on a quarter note D4, followed by a quarter rest, then a quarter note E4, and another quarter rest. This is followed by a quarter note F#4, then a quarter note G4, and a quarter note A4. The next measure contains a quarter note B4, a quarter note A4, and a quarter note G4, with a triplet bracket over the last two notes. The staff ends with a quarter rest.



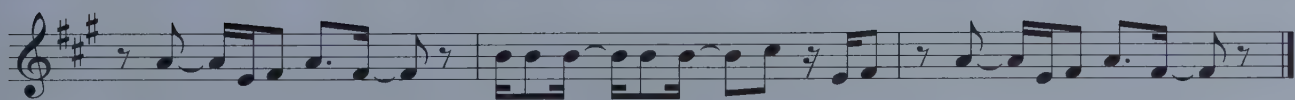
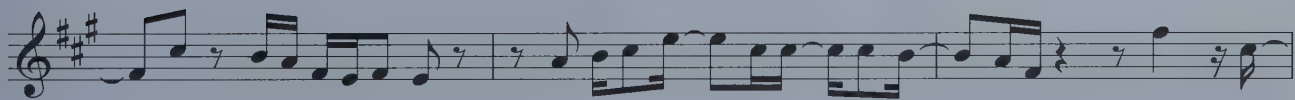
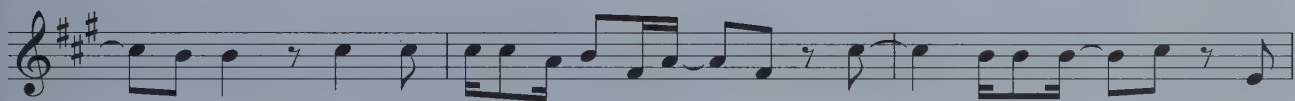
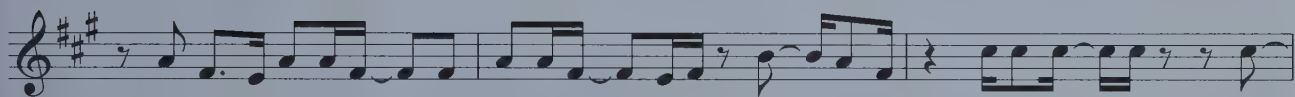
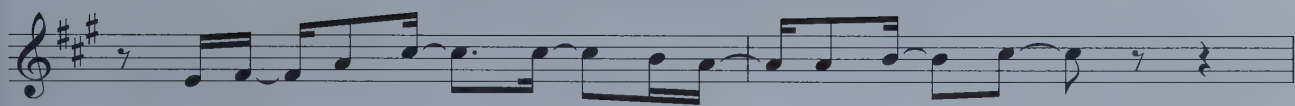
SEXUAL HEALING

VIOLIN

Words and Music by MARVIN GAYE,
ODELL BROWN and DAVID RITZ

Moderately

mf



SHE LOVES YOU

VIOLIN

Words and Music by JOHN LENNON
and PAUL MCCARTNEY

Moderately fast

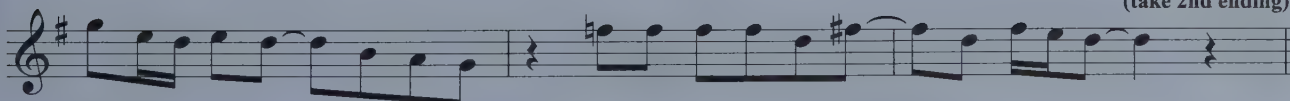
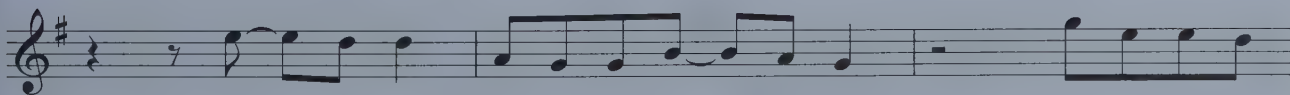
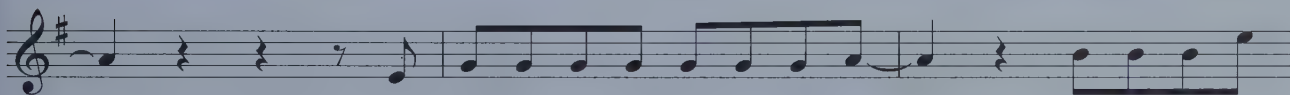
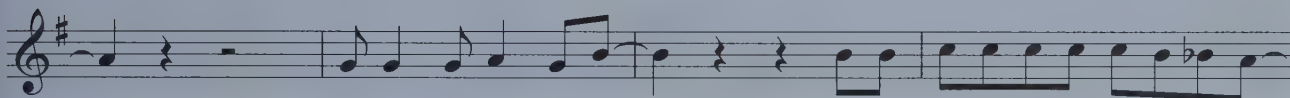
The violin score for 'She Loves You' is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked 'Moderately fast'. The score begins with a dynamic marking of *mf*. The melody consists of eighth and quarter notes, with some rests. A repeat sign with a double bar line and a repeat sign is used to indicate a section that is repeated. The score ends with a 'Fine' marking and a 'D.S. al Fine (take 2nd ending)' instruction. The notation includes various musical symbols such as notes, rests, and dynamic markings.

(SITTIN' ON) THE DOCK OF THE BAY

VIOLIN

Words and Music by STEVE CROPPER
and OTIS REDDING

Moderately



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SMELLS LIKE TEEN SPIRIT

VIOLIN

Words and Music by KURT COBAIN,
KRIST NOVOSELIC and DAVE GROHL

Moderately fast

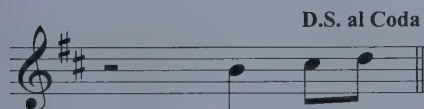
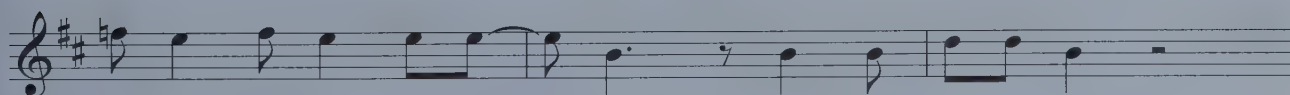
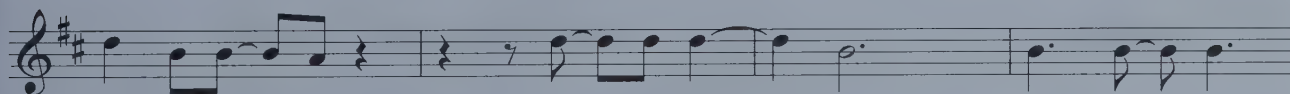
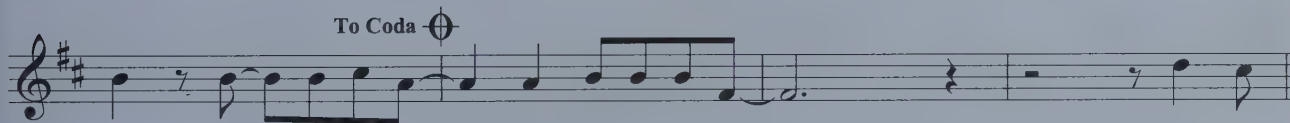
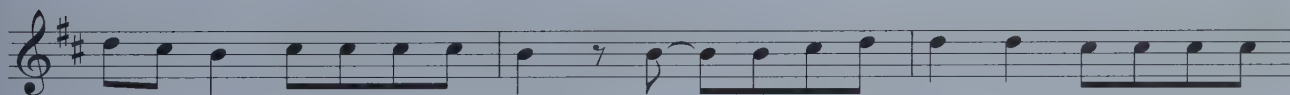
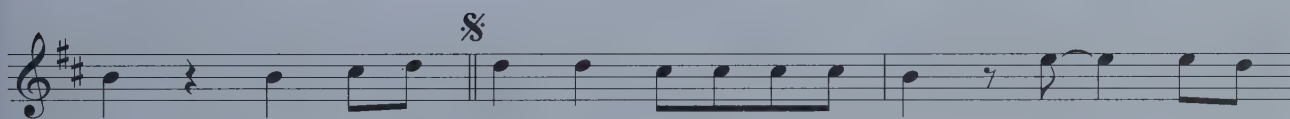
The image shows a violin score for the song "Smells Like Teen Spirit" by Nirvana. The score is written on eight staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked "Moderately fast". The first staff begins with a double bar line and a repeat sign, followed by a measure of rest and then the melody. The dynamic marking "mf" (mezzo-forte) is placed below the first staff. The melody consists of eighth and quarter notes, with some rests. The score includes two first endings (marked "1.") and a second ending (marked "2.") which concludes the piece with a final chord.

SOMEBODY TO LOVE

VIOLIN

Words and Music by
DARBY SLICK

Moderately fast



CODA



SPACE ODDITY

VIOLIN

Words and Music by
DAVID BOWIE

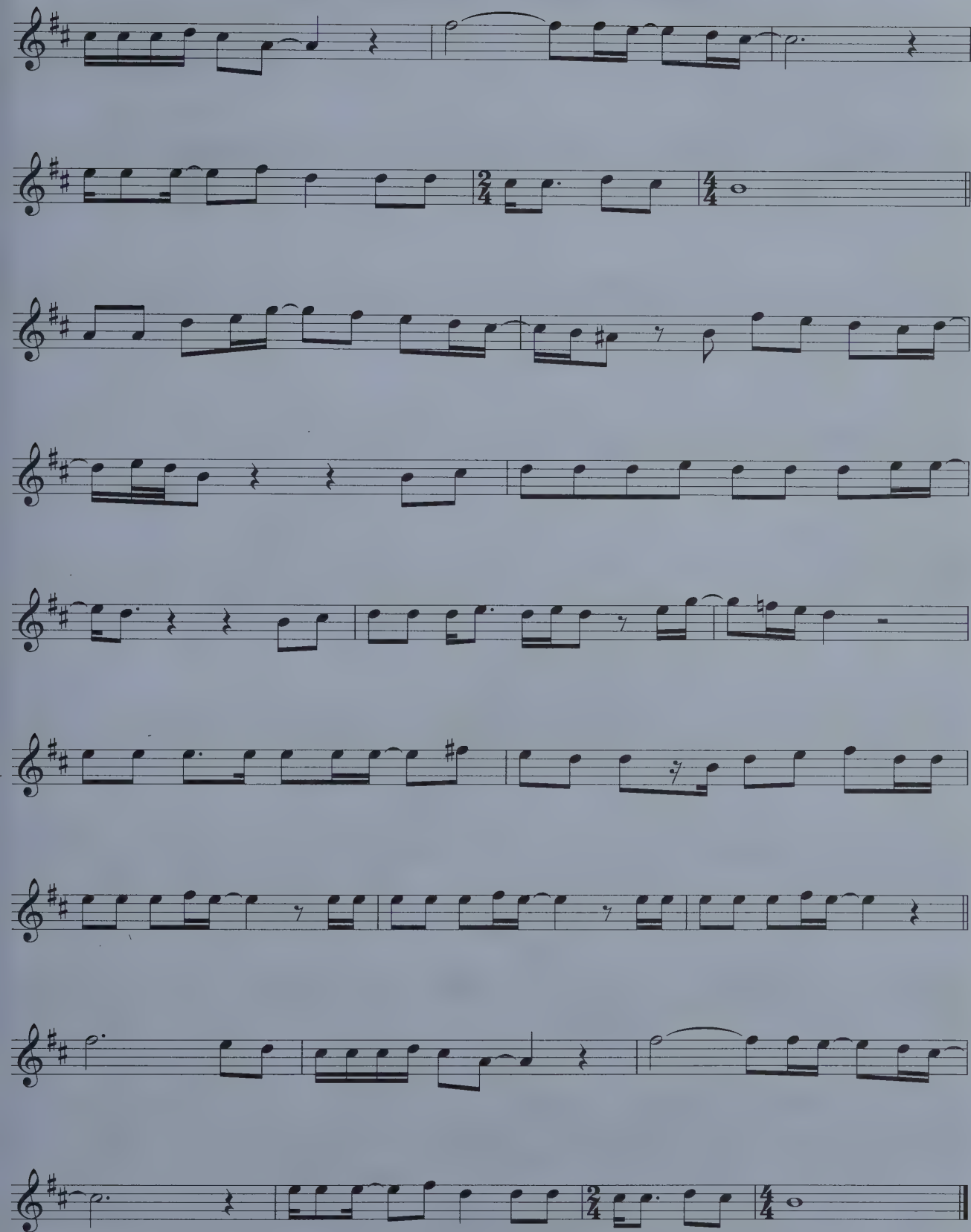
Moderately slow

mf

1.

2.

3



STAIRWAY TO HEAVEN

VIOLIN

Words and Music by JIMMY PAGE
and ROBERT PLANT

Moderately slow

The violin score for 'Stairway to Heaven' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderately slow' and the initial dynamics are 'mp' (mezzo-piano). The score consists of eight staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff has a first ending bracket. The fourth staff is a single line. The fifth staff has a second ending bracket. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff is marked 'Very slowly, freely' and 'mp' (mezzo-piano), indicating a change in tempo and dynamics. The score ends with a double bar line.

mp

1.

2.

mf

Very slowly, freely

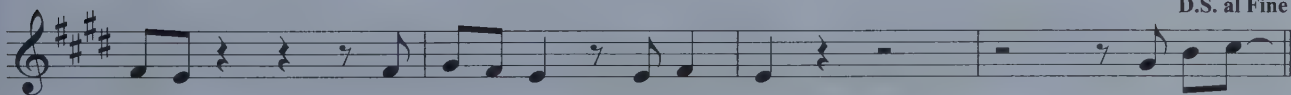
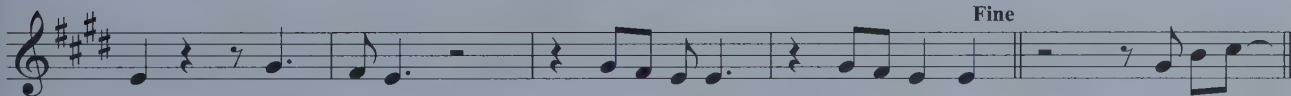
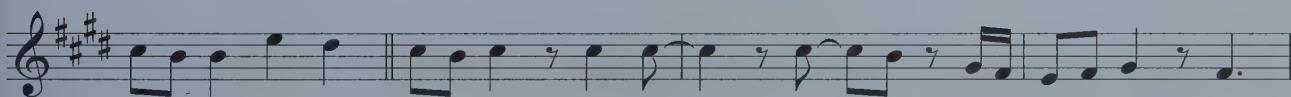
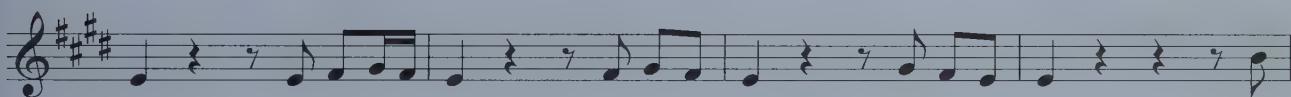
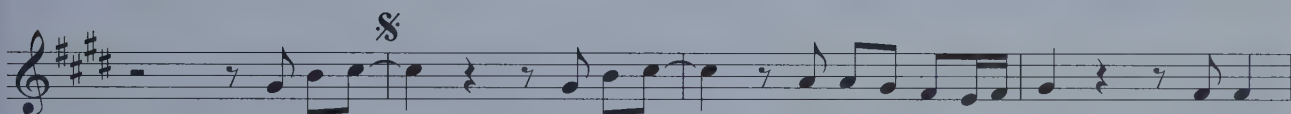
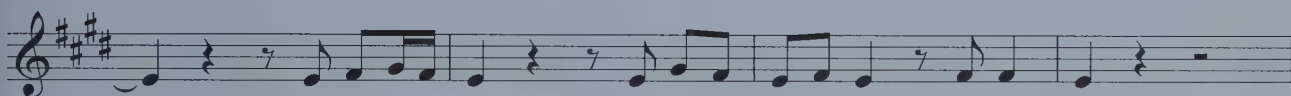
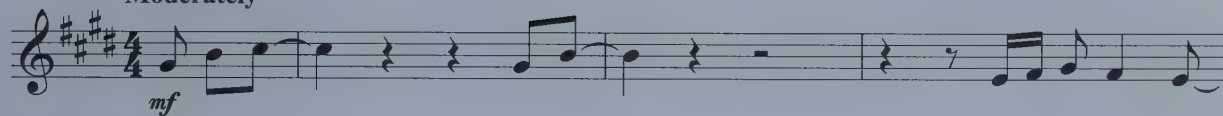
mp

STAND BY ME

VIOLIN

Words and Music by JERRY LEIBER,
MIKE STOLLER and BEN E. KING

Moderately



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START ME UP

VIOLIN

Words and Music by MICK JAGGER
and KEITH RICHARDS

Medium Rock

mf

1.

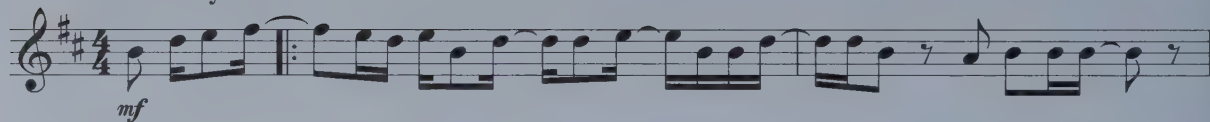
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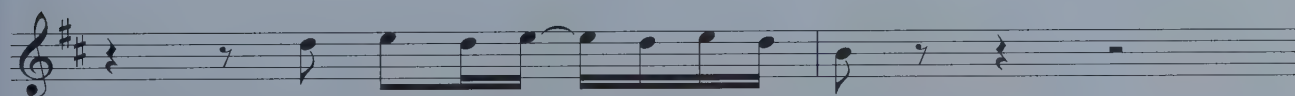
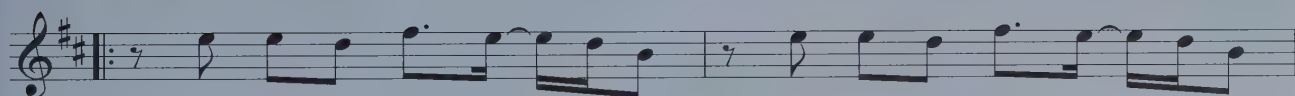
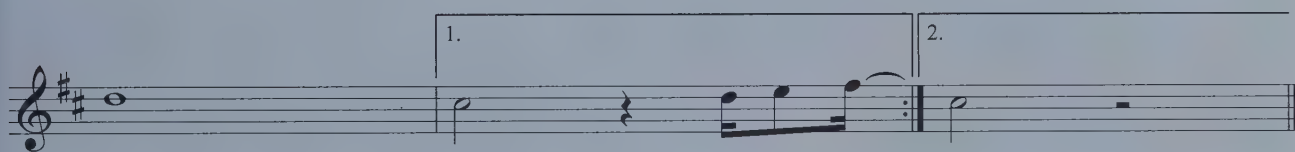
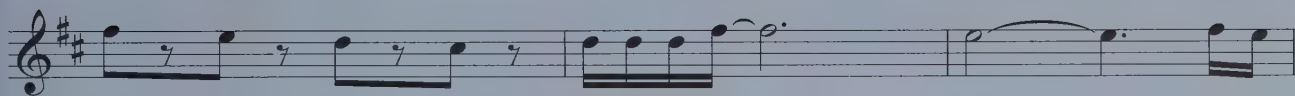
STAYIN' ALIVE

VIOLIN

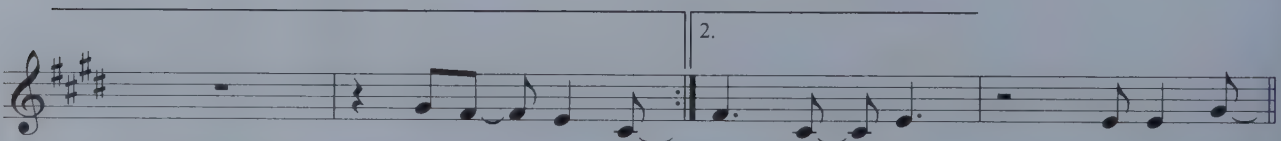
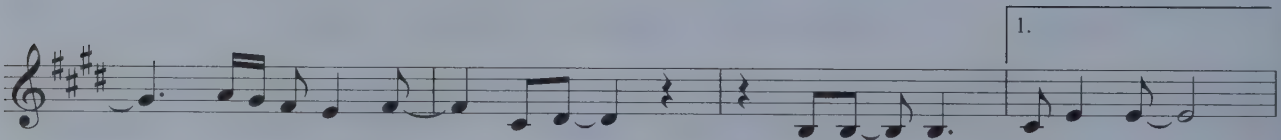
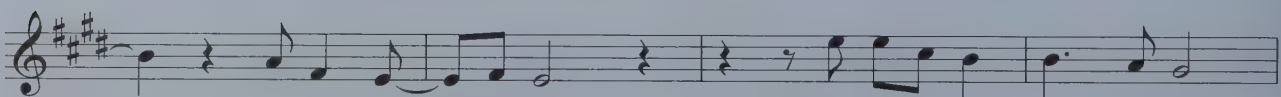
Words and Music by BARRY GIBB,
ROBIN GIBB and MAURICE GIBB

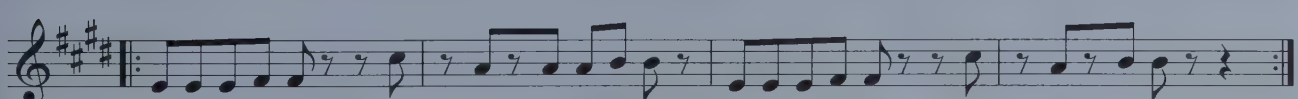
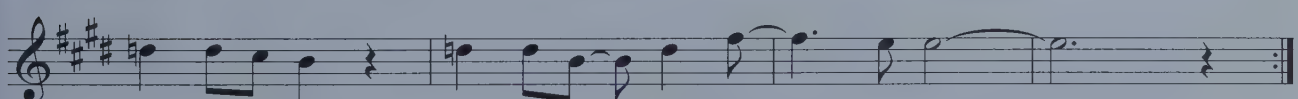
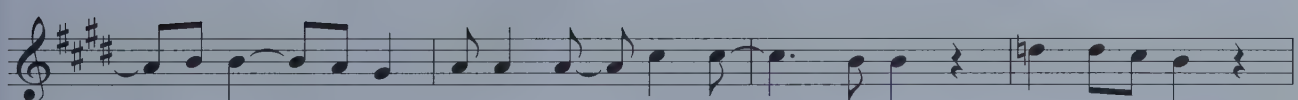
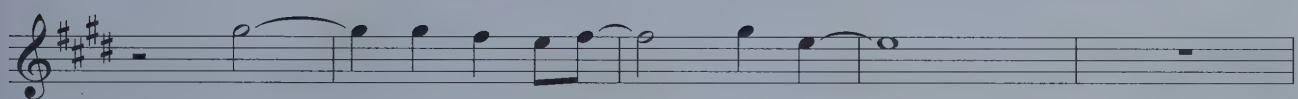
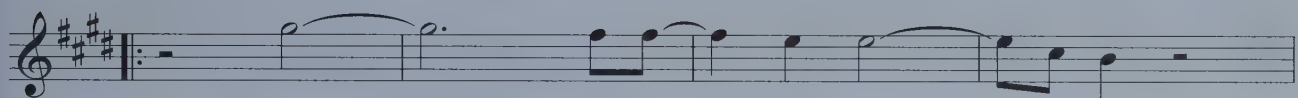
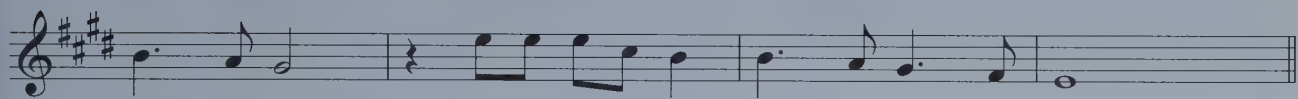
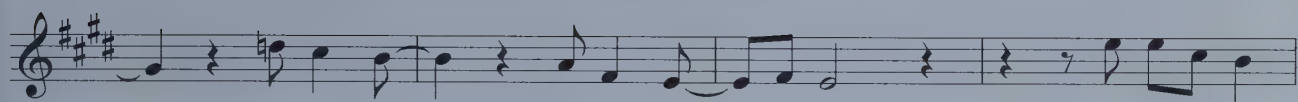
Moderately





Words and Music by
STEPHEN STILLS





SUMMERTIME BLUES

VIOLIN

Words and Music by EDDIE COCHRAN
and JERRY CAPEHART

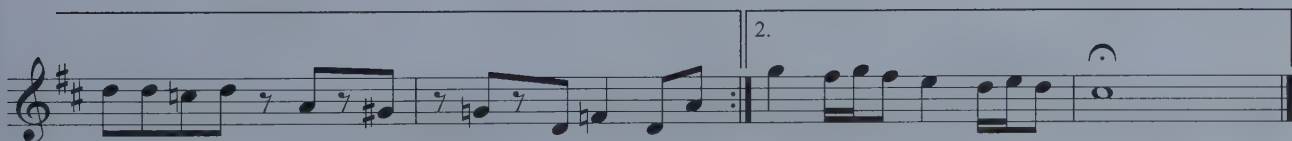
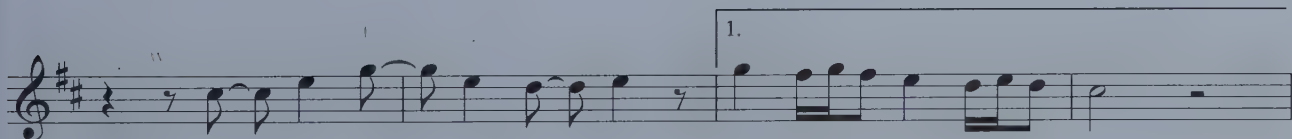
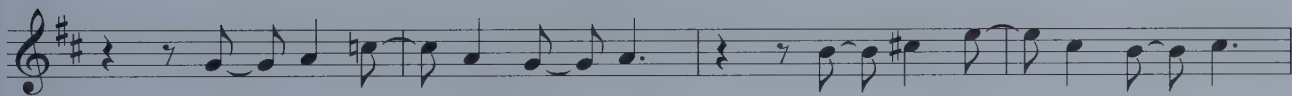
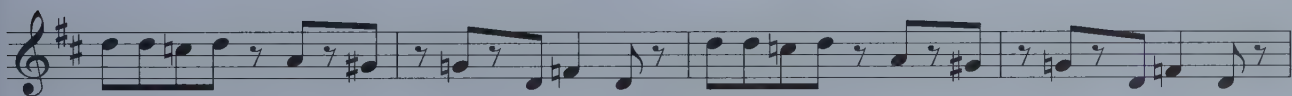
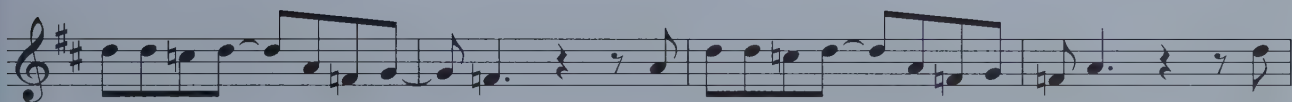
Moderately

mf

Violin score for "Summertime Blues" by Eddie Cochran and Jerry Capehart. The score is in 4/4 time, key of D major (three sharps), and marked "Moderately" with a mezzo-forte (*mf*) dynamic. The music consists of six staves of notation. The first staff begins with a treble clef, key signature of three sharps, and a 4/4 time signature. The melody starts with a quarter note, followed by eighth and sixteenth notes, and includes a repeat sign. The second staff continues the melody with eighth notes and a quarter note. The third staff has a whole rest followed by a quarter note and then eighth notes. The fourth staff continues with eighth notes and a quarter note. The fifth staff has eighth notes and a quarter note. The sixth staff concludes with a double bar line and a 2/4 time signature change, followed by two first and second endings in 4/4 time, each ending with a double bar line.

Words and Music by ERIC CLAPTON,
JACK BRUCE and PETE BROWN

The first staff of music is in treble clef, key of D major (two sharps), and 4/4 time. It begins with a mezzo-forte (*mf*) dynamic marking. The notation consists of a single measure followed by a repeat sign. The first measure contains a quarter note D5, followed by an eighth note E5, a quarter note F#5, and a quarter note G5. The second measure contains a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. The third measure contains a quarter note E6, a quarter note F#6, a quarter note G6, and a quarter note A6. The fourth measure contains a quarter note B6, a quarter note C7, a quarter note D7, and a quarter note E7. The fifth measure contains a quarter note F#7, a quarter note G7, a quarter note A7, and a quarter note B7. The sixth measure contains a quarter note C8, a quarter note D8, a quarter note E8, and a quarter note F#8. The seventh measure contains a quarter note G8, a quarter note A8, a quarter note B8, and a quarter note C9. The eighth measure contains a quarter note D9, a quarter note E9, a quarter note F#9, and a quarter note G9. The ninth measure contains a quarter note A9, a quarter note B9, a quarter note C10, and a quarter note D10. The tenth measure contains a quarter note E10, a quarter note F#10, a quarter note G10, and a quarter note A10. The eleventh measure contains a quarter note B10, a quarter note C11, a quarter note D11, and a quarter note E11. The twelfth measure contains a quarter note F#11, a quarter note G11, a quarter note A11, and a quarter note B11. The thirteenth measure contains a quarter note C12, a quarter note D12, a quarter note E12, and a quarter note F#12. The fourteenth measure contains a quarter note G12, a quarter note A12, a quarter note B12, and a quarter note C13. The fifteenth measure contains a quarter note D13, a quarter note E13, a quarter note F#13, and a quarter note G13. The sixteenth measure contains a quarter note A13, a quarter note B13, a quarter note C14, and a quarter note D14. The seventeenth measure contains a quarter note E14, a quarter note F#14, a quarter note G14, and a quarter note A14. The eighteenth measure contains a quarter note B14, a quarter note C15, a quarter note D15, and a quarter note E15. The nineteenth measure contains a quarter note F#15, a quarter note G15, a quarter note A15, and a quarter note B15. The twentieth measure contains a quarter note C16, a quarter note D16, a quarter note E16, and a quarter note F#16. The twenty-first measure contains a quarter note G16, a quarter note A16, a quarter note B16, and a quarter note C17. The twenty-second measure contains a quarter note D17, a quarter note E17, a quarter note F#17, and a quarter note G17. The twenty-third measure contains a quarter note A17, a quarter note B17, a quarter note C18, and a quarter note D18. The twenty-fourth measure contains a quarter note E18, a quarter note F#18, a quarter note G18, and a quarter note A18. The twenty-fifth measure contains a quarter note B18, a quarter note C19, a quarter note D19, and a quarter note E19. The twenty-sixth measure contains a quarter note F#19, a quarter note G19, a quarter note A19, and a quarter note B19. The twenty-seventh measure contains a quarter note C20, a quarter note D20, a quarter note E20, and a quarter note F#20. The twenty-eighth measure contains a quarter note G20, a quarter note A20, a quarter note B20, and a quarter note C21. The twenty-ninth measure contains a quarter note D21, a quarter note E21, a quarter note F#21, and a quarter note G21. The thirtieth measure contains a quarter note A21, a quarter note B21, a quarter note C22, and a quarter note D22. The thirty-first measure contains a quarter note E22, a quarter note F#22, a quarter note G22, and a quarter note A22. The thirty-second measure contains a quarter note B22, a quarter note C23, a quarter note D23, and a quarter note E23. The thirty-third measure contains a quarter note F#23, a quarter note G23, a quarter note A23, and a quarter note B23. The thirty-fourth measure contains a quarter note C24, a quarter note D24, a quarter note E24, and a quarter note F#24. The thirty-fifth measure contains a quarter note G24, a quarter note A24, a quarter note B24, and a quarter note C25. The thirty-sixth measure contains a quarter note D25, a quarter note E25, a quarter note F#25, and a quarter note G25. The thirty-seventh measure contains a quarter note A25, a quarter note B25, a quarter note C26, and a quarter note D26. The thirty-eighth measure contains a quarter note E26, a quarter note F#26, a quarter note G26, and a quarter note A26. The thirty-ninth measure contains a quarter note B26, a quarter note C27, a quarter note D27, and a quarter note E27. The fortieth measure contains a quarter note F#27, a quarter note G27, a quarter note A27, and a quarter note B27. The forty-first measure contains a quarter note C28, a quarter note D28, a quarter note E28, and a quarter note F#28. The forty-second measure contains a quarter note G28, a quarter note A28, a quarter note B28, and a quarter note C29. The forty-third measure contains a quarter note D29, a quarter note E29, a quarter note F#29, and a quarter note G29. The forty-fourth measure contains a quarter note A29, a quarter note B29, a quarter note C30, and a quarter note D30. The forty-fifth measure contains a quarter note E30, a quarter note F#30, a quarter note G30, and a quarter note A30. The forty-sixth measure contains a quarter note B30, a quarter note C31, a quarter note D31, and a quarter note E31. The forty-seventh measure contains a quarter note F#31, a quarter note G31, a quarter note A31, and a quarter note B31. The forty-eighth measure contains a quarter note C32, a quarter note D32, a quarter note E32, and a quarter note F#32. The forty-ninth measure contains a quarter note G32, a quarter note A32, a quarter note B32, and a quarter note C33. The fiftieth measure contains a quarter note D33, a quarter note E33, a quarter note F#33, and a quarter note G33. The fifty-first measure contains a quarter note A33, a quarter note B33, a quarter note C34, and a quarter note D34. The fifty-second measure contains a quarter note E34, a quarter note F#34, a quarter note G34, and a quarter note A34. The fifty-third measure contains a quarter note B34, a quarter note C35, a quarter note D35, and a quarter note E35. The fifty-fourth measure contains a quarter note F#35, a quarter note G35, a quarter note A35, and a quarter note B35. The fifty-fifth measure contains a quarter note C36, a quarter note D36, a quarter note E36, and a quarter note F#36. The fifty-sixth measure contains a quarter note G36, a quarter note A36, a quarter note B36, and a quarter note C37. The fifty-seventh measure contains a quarter note D37, a quarter note E37, a quarter note F#37, and a quarter note G37. The fifty-eighth measure contains a quarter note A37, a quarter note B37, a quarter note C38, and a quarter note D38. The fifty-ninth measure contains a quarter note E38, a quarter note F#38, a quarter note G38, and a quarter note A38. The sixtieth measure contains a quarter note B38, a quarter note C39, a quarter note D39, and a quarter note E39. The sixty-first measure contains a quarter note F#39, a quarter note G39, a quarter note A39, and a quarter note B39. The sixty-second measure contains a quarter note C40, a quarter note D40, a quarter note E40, and a quarter note F#40. The sixty-third measure contains a quarter note G40, a quarter note A40, a quarter note B40, and a quarter note C41. The sixty-fourth measure contains a quarter note D41, a quarter note E41, a quarter note F#41, and a quarter note G41. The sixty-fifth measure contains a quarter note A41, a quarter note B41, a quarter note C42, and a quarter note D42. The sixty-sixth measure contains a quarter note E42, a quarter note F#42, a quarter note G42, and a quarter note A42. The sixty-seventh measure contains a quarter note B42, a quarter note C43, a quarter note D43, and a quarter note E43. The sixty-eighth measure contains a quarter note F#43, a quarter note G43, a quarter note A43, and a quarter note B43. The sixty-ninth measure contains a quarter note C44, a quarter note D44, a quarter note E44, and a quarter note F#44. The seventieth measure contains a quarter note G44, a quarter note A44, a quarter note B44, and a quarter note C45. The seventy-first measure contains a quarter note D45, a quarter note E45, a quarter note F#45, and a quarter note G45. The seventy-second measure contains a quarter note A45, a quarter note B45, a quarter note C46, and a quarter note D46. The seventy-third measure contains a quarter note E46, a quarter note F#46, a quarter note G46, and a quarter note A46. The seventy-fourth measure contains a quarter note B46, a quarter note C47, a quarter note D47, and a quarter note E47. The seventy-fifth measure contains a quarter note F#47, a quarter note G47, a quarter note A47, and a quarter note B47. The seventy-sixth measure contains a quarter note C48, a quarter note D48, a quarter note E48, and a quarter note F#48. The seventy-seventh measure contains a quarter note G48, a quarter note A48, a quarter note B48, and a quarter note C49. The seventy-eighth measure contains a quarter note D49, a quarter note E49, a quarter note F#49, and a quarter note G49. The seventy-ninth measure contains a quarter note A49, a quarter note B49, a quarter note C50, and a quarter note D50. The eightieth measure contains a quarter note E50, a quarter note F#50, a quarter note G50, and a quarter note A50. The eighty-first measure contains a quarter note B50, a quarter note C51, a quarter note D51, and a quarter note E51. The eighty-second measure contains a quarter note F#51, a quarter note G51, a quarter note A51, and a quarter note B51. The eighty-third measure contains a quarter note C52, a quarter note D52, a quarter note E52, and a quarter note F#52. The eighty-fourth measure contains a quarter note G52, a quarter note A52, a quarter note B52, and a quarter note C53. The eighty-fifth measure contains a quarter note D53, a quarter note E53, a quarter note F#53, and a quarter note G53. The eighty-sixth measure contains a quarter note A53, a quarter note B53, a quarter note C54, and a quarter note D54. The eighty-seventh measure contains a quarter note E54, a quarter note F#54, a quarter note G54, and a quarter note A54. The eighty-eighth measure contains a quarter note B54, a quarter note C55, a quarter note D55, and a quarter note E55. The eighty-ninth measure contains a quarter note F#55, a quarter note G55, a quarter note A55, and a quarter note B55. The ninetieth measure contains a quarter note C56, a quarter note D56, a quarter note E56, and a quarter note F#56. The hundredth measure contains a quarter note G56, a quarter note A56, a quarter note B56, and a quarter note C57. The hundred-first measure contains a quarter note D57, a quarter note E57, a quarter note F#57, and a quarter note G57. The hundred-second measure contains a quarter note A57, a quarter note B57, a quarter note C58, and a quarter note D58. The hundred-third measure contains a quarter note E58, a quarter note F#58, a quarter note G58, and a quarter note A58. The hundred-fourth measure contains a quarter note B58, a quarter note C59, a quarter note D59, and a quarter note E59. The hundred-fifth measure contains a quarter note F#59, a quarter note G59, a quarter note A59, and a quarter note B59. The hundred-sixth measure contains a quarter note C60, a quarter note D60, a quarter note E60, and a quarter note F#60. The hundred-seventh measure contains a quarter note G60, a quarter note A60, a quarter note B60, and a quarter note C61. The hundred-eighth measure contains a quarter note D61, a quarter note E61, a quarter note F#61, and a quarter note G61. The hundred-ninth measure contains a quarter note A61, a quarter note B61, a quarter note C62, and a quarter note D62. The hundred-tieth measure contains a quarter note E62, a quarter note F#62, a quarter note G62, and a quarter note A62. The hundred-first measure contains a quarter note B62, a quarter note C63, a quarter note D63, and a quarter note E63. The hundred-second measure contains a quarter note F#63, a quarter note G63, a quarter note A63, and a quarter note B63. The hundred-third measure contains a quarter note C64, a quarter note D64, a quarter note E64, and a quarter note F#64. The hundred-fourth measure contains a quarter note G64, a quarter note A64, a quarter note B64, and a quarter note C65. The hundred-fifth measure contains a quarter note D65, a quarter note E65, a quarter note F#65, and a quarter note G65. The hundred-sixth measure contains a quarter note A65, a quarter note B65, a quarter note C66, and a quarter note D66. The hundred-seventh measure contains a quarter note E66, a quarter note F#66, a quarter note G66, and a quarter note A66. The hundred-eighth measure contains a quarter note B66, a quarter note C67, a quarter note D67, and a quarter note E67. The hundred-ninth measure contains a quarter note F#67, a quarter note G67, a quarter note A67, and a quarter note B67. The hundred-tieth measure contains a quarter note C68, a quarter note D68, a quarter note E68, and a quarter note F#68. The hundred-first measure contains a quarter note G68, a quarter note A68, a quarter note B68, and a quarter note C69. The hundred-second measure contains a quarter note D69, a quarter note E69, a quarter note F#69, and a quarter note G69. The hundred-third measure contains a quarter note A69, a quarter note B69, a quarter note C70, and a quarter note D70. The hundred-fourth measure contains a quarter note E70, a quarter note F#70, a quarter note G70, and a quarter note A70. The hundred-fifth measure contains a quarter note B70, a quarter note C



SUPERSTITION

VIOLIN

Words and Music by
STEVIE WONDER

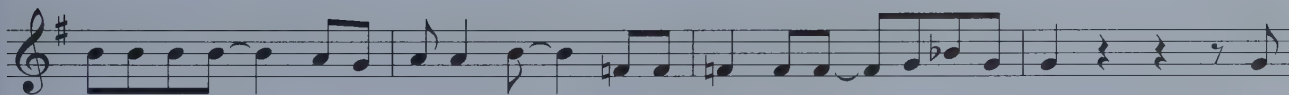
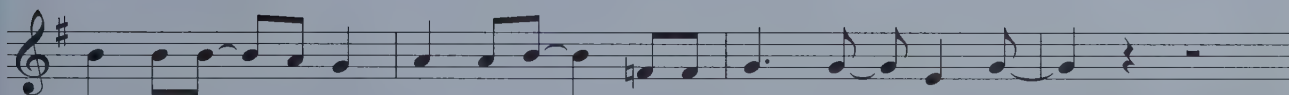
Moderately

mf

Violin score for "Superstition" by Stevie Wonder. The score is written on seven staves in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is "Moderately" and the initial dynamic is "mf". The music features a driving eighth-note pattern in the first staff, followed by various melodic and rhythmic developments across the subsequent staves. The piece concludes with a first and second ending section on the final staff.

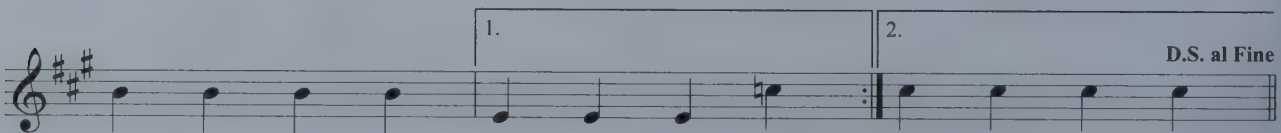
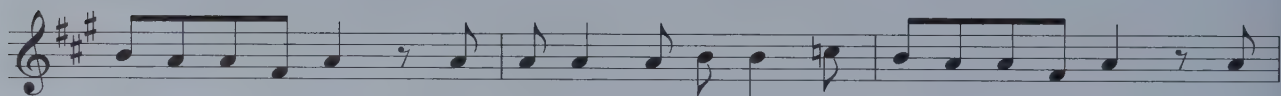
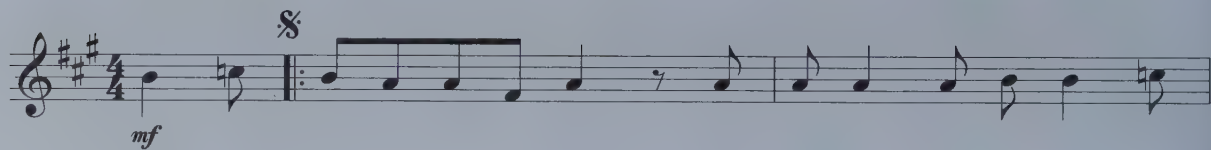
Words and Music by
BOB DYLAN

First staff of music, treble clef, key signature of one sharp (F#). The melody begins with a mezzo-forte (*mf*) dynamic. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).



THAT'LL BE THE DAY

VIOLIN

Words and Music by JERRY ALLISON,
NORMAN PETTY and BUDDY HOLLYModerately fast (♩ = $\overset{3}{\text{♩}}$)

THUNDER ROAD

VIOLIN

Words and Music by
BRUCE SPRINGSTEEN

Moderately fast

mf

The image displays a violin score for the song "Thunder Road" by Bruce Springsteen. The score is written on ten staves of five-line music paper. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The tempo is marked "Moderately fast" and the dynamic is "mf" (mezzo-forte). The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and rests. A triplet of eighth notes is indicated by a bracket and the number "3" on the third staff. The score concludes with a double bar line on the tenth staff.

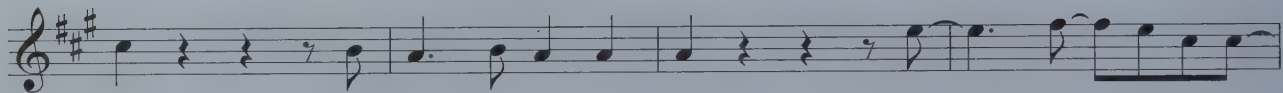
This page contains ten staves of musical notation in A major (three sharps: F#, C#, G#). The notation is as follows:

- Staff 1:** Starts with a treble clef and a key signature of three sharps. The first measure contains a whole rest, followed by a quarter rest, then an eighth note G#4, and a quarter note A4. The next two measures contain eighth-note pairs (B4-A4, C#5-B4) and (D5-C#5, B4-A4) respectively. The final measure contains a quarter note G#4, a quarter note A4, and a whole rest.
- Staff 2:** Begins with a quarter note G#4, followed by a quarter note A4, an eighth note B4, and a quarter note C#5. The next measure contains a quarter note B4, a quarter note A4, a quarter rest, and an eighth note G#4. The following two measures contain eighth-note pairs (F#4-E4, D4-C#4) and (C#4-B3, A3-G#3) respectively. The final measure contains a quarter note G#3, a quarter note A3, and a quarter note B3.
- Staff 3:** Starts with a quarter rest, followed by an eighth note G#4, and a quarter note A4. The next measure contains an eighth note B4, a quarter note C#5, and an eighth note B4. The following two measures contain eighth-note pairs (A4-G#4, F#4-E4) and (D4-C#4, B3-A3) respectively. The final measure contains a quarter note G#3, a quarter note A3, and a quarter note B3.
- Staff 4:** Begins with an eighth note G#4, followed by an eighth note A4, and a quarter note B4. The next measure contains an eighth note C#5, a quarter note B4, and an eighth note A4. The following two measures contain eighth-note pairs (G#4-F#4, E4-D4) and (C#4-B3, A3-G#3) respectively. The final measure contains a quarter note G#3, a quarter note A3, and a quarter note B3.
- Staff 5:** Starts with an eighth note G#4, followed by an eighth note A4, and a quarter note B4. The next measure contains an eighth note C#5, a quarter note B4, and an eighth note A4. The following two measures contain eighth-note pairs (G#4-F#4, E4-D4) and (C#4-B3, A3-G#3) respectively. The final measure contains a quarter note G#3, a quarter note A3, and a quarter note B3.
- Staff 6:** Begins with an eighth note G#4, followed by an eighth note A4, and a quarter note B4. The next measure contains an eighth note C#5, a quarter note B4, and an eighth note A4. The following two measures contain eighth-note pairs (G#4-F#4, E4-D4) and (C#4-B3, A3-G#3) respectively. The final measure contains a quarter note G#3, a quarter note A3, and a quarter note B3.
- Staff 7:** Starts with a quarter note G#4, followed by a quarter note A4, an eighth note B4, and a quarter note C#5. The next measure contains a quarter note B4, a quarter note A4, a quarter rest, and an eighth note G#4. The following two measures contain eighth-note pairs (F#4-E4, D4-C#4) and (C#4-B3, A3-G#3) respectively. The final measure contains a quarter note G#3, a quarter note A3, and a quarter note B3.
- Staff 8:** Begins with a quarter note G#4, followed by a quarter note A4, an eighth note B4, and a quarter note C#5. The next measure contains a quarter note B4, a quarter note A4, a quarter rest, and an eighth note G#4. The following two measures contain eighth-note pairs (F#4-E4, D4-C#4) and (C#4-B3, A3-G#3) respectively. The final measure contains a quarter note G#3, a quarter note A3, and a quarter note B3.
- Staff 9:** Starts with a quarter note G#4, followed by a quarter note A4, an eighth note B4, and a quarter note C#5. The next measure contains a quarter note B4, a quarter note A4, a quarter rest, and an eighth note G#4. The following two measures contain eighth-note pairs (F#4-E4, D4-C#4) and (C#4-B3, A3-G#3) respectively. The final measure contains a quarter note G#3, a quarter note A3, and a quarter note B3.
- Staff 10:** Begins with a quarter note G#4, followed by a quarter note A4, an eighth note B4, and a quarter note C#5. The next measure contains a quarter note B4, a quarter note A4, a quarter rest, and an eighth note G#4. The following two measures contain eighth-note pairs (F#4-E4, D4-C#4) and (C#4-B3, A3-G#3) respectively. The final measure contains a quarter note G#3, a quarter note A3, and a quarter note B3.

This image shows a page of musical notation for a piece in A major, indicated by the key signature of three sharps (F#, C#, G#). The notation is written on ten staves, each containing a series of musical notes and rests. The notes are primarily eighth and sixteenth notes, often beamed together in groups. There are several measures with rests, and some notes are marked with accents or slurs. The overall style is that of a handwritten musical score, possibly for a guitar or piano. The page is numbered '1' in the top right corner.

Words and Music by
HANK BALLARD

The first staff of music is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody begins with a half note G4, followed by a quarter note A4, and a quarter note B4. This is followed by a repeat sign. After the repeat, there is a quarter rest, then a half note G4, a quarter note A4, and a quarter note B4. The staff continues with a half note G4, a quarter rest, and a final quarter note B4. The dynamic marking *mf* is placed below the first measure.

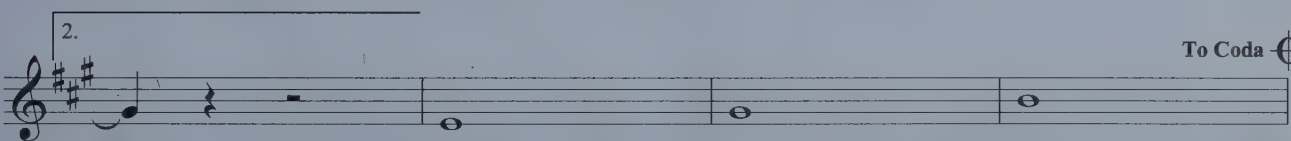
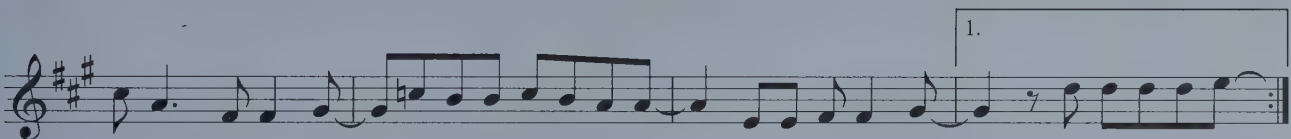
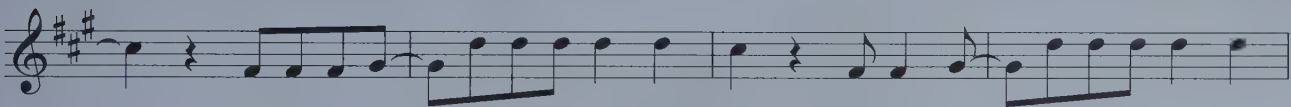
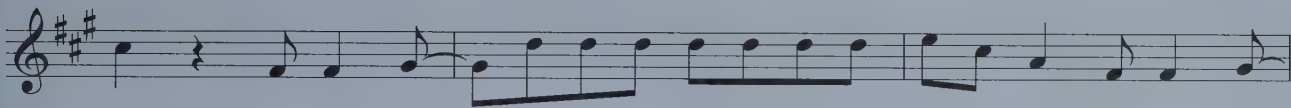


TWIST AND SHOUT

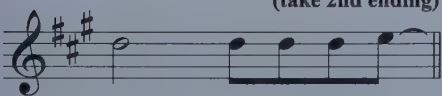
VIOLIN

Words and Music by BERT RUSSELL
and PHIL MEDLEY

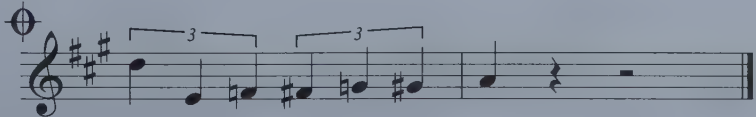
Moderate Rock



D.S. al Coda
(take 2nd ending)



CODA



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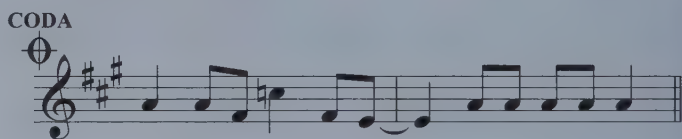
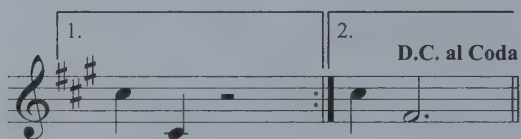
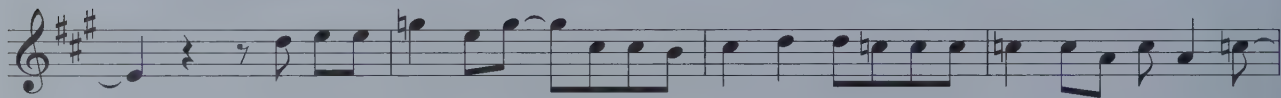
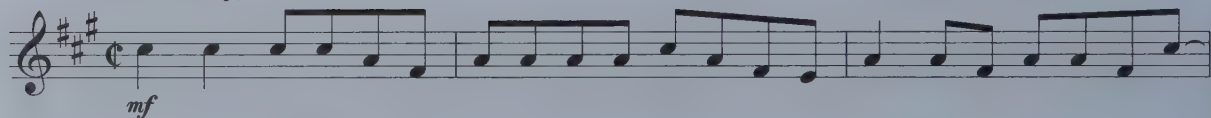
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WALK THIS WAY

VIOLIN

Words and Music by STEVEN TYLER
and JOE PERRY

Moderately, in 2



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WE ARE THE CHAMPIONS

VIOLIN

Words and Music by
FREDDIE MERCURY

Moderately slow, in 2

1. *mp*

2.

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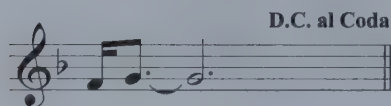
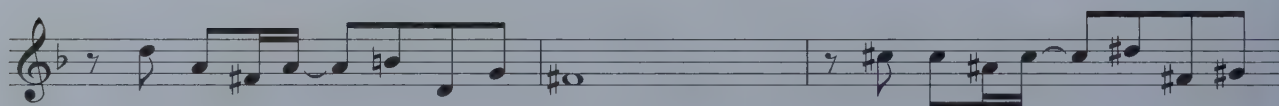
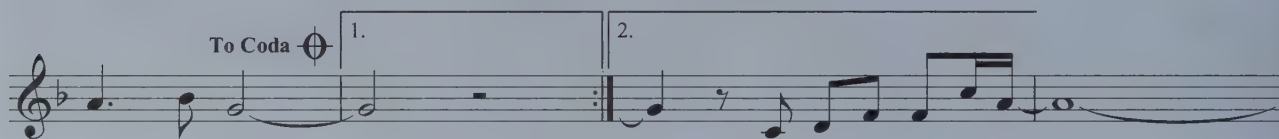
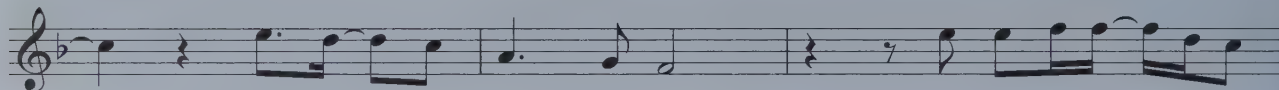
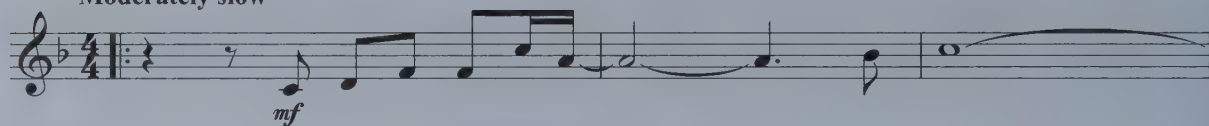
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WE'VE ONLY JUST BEGUN

VIOLIN

Words and Music by ROGER NICHOLS
and PAUL WILLIAMS

Moderately slow



CODA



WHAT'D I SAY

VIOLIN

Words and Music by
RAY CHARLES

Moderately, in 2

mf

1. 2.

1. 2.

WHAT'S GOING ON

VIOLIN

Words and Music by RENALDO BENSON,
ALFRED CLEVELAND and MARVIN GAYE

Moderately

The violin score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked 'Moderately'. The score begins with a repeat sign and a first ending bracket. The first ending leads to a second ending, which then leads to the main body of the piece. The music consists of eighth and sixteenth notes, with some rests. The dynamic marking 'mf' (mezzo-forte) is indicated at the beginning. The score ends with a 'To Coda' section marked with a circle containing a cross, followed by a 'D.C. al Coda (no repeat)' section, and finally a 'CODA' section marked with a circle containing a cross.

mf

To Coda ⊕

D.C. al Coda
(no repeat)

CODA ⊕

WHEN DOVES CRY

VIOLIN

Words and Music by
PRINCE

Moderately

mf

1.

2.

Fine

D.S. al Fine
(take repeat)

WHOLE LOTTA LOVE

VIOLIN

Words and Music by JIMMY PAGE,
ROBERT PLANT, JOHN PAUL JONES,
JOHN BONHAM and WILLIE DIXON

Moderately

f

The image displays a violin score for the song "Whole Lotta Love". The music is written on six staves in treble clef, with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked "Moderately" and the first staff begins with a forte (*f*) dynamic. The score includes a variety of musical notations: eighth and sixteenth notes, rests, and repeat signs. The first staff has a repeat sign followed by a first ending bracket. The second staff continues the melody. The third staff features a repeat sign followed by a first ending bracket. The fourth staff has a repeat sign followed by a first ending bracket. The fifth staff has a repeat sign followed by a first ending bracket. The sixth staff has a repeat sign followed by a first ending bracket. The score concludes with a double bar line.

WILD THING

VIOLIN

Words and Music by
CHIP TAYLOR

Moderately

mf

The violin score for "Wild Thing" consists of six staves of music. The key signature is G major (one sharp) and the time signature is 4/4. The tempo is marked "Moderately" and the initial dynamic is *mf*. The music features a mix of eighth and sixteenth notes, with some rests. The piece ends with a double bar line and the word "Fine". A final instruction "D.C. al Fine" is placed above the last staff.

WON'T GET FOOLED AGAIN

VIOLIN

Words and Music by
PETER TOWNSHEND

Moderately fast

The image shows a violin score for the song "Won't Get Fooled Again" by Peter Dinklage. The score is written on ten staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The tempo marking "Moderately fast" is placed above the first staff. The first staff also includes a dynamic marking "mf" (mezzo-forte) below the first measure. The score consists of a series of eighth and sixteenth notes, with some measures containing rests. The final staff includes a first ending bracket labeled "1." and a second ending bracket labeled "2.", both leading to a double bar line.

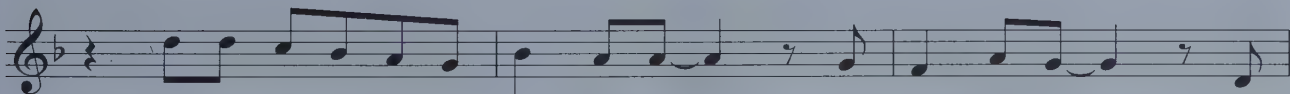
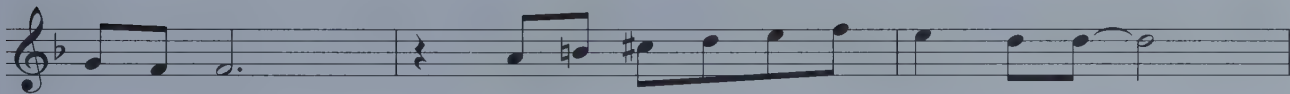
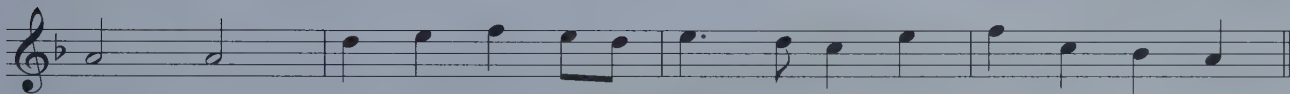
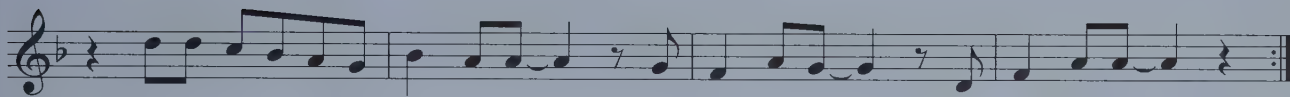
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Words and Music by JOHN LENNON
and PAUL McCARTNEY



YOU REALLY GOT ME

VIOLIN

Words and Music by
RAY DAVIES

Moderately

mf

The violin score for "You Really Got Me" is written on six staves. The key signature is A major (three sharps: F#, C#, G#) and the time signature is 4/4. The tempo is marked "Moderately" and the dynamic is "mf". The music begins with a double bar line and a repeat sign. The first staff contains the first four measures, followed by a measure rest. The second staff contains measures 5 through 8, with a measure rest at the beginning. The third staff contains measures 9 through 12, with a measure rest at the beginning. The fourth staff contains measures 13 through 16, with a measure rest at the beginning. The fifth staff contains measures 17 through 20, with a measure rest at the beginning. The sixth staff contains measures 21 through 24, ending with a double bar line and repeat dots.

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YOU SHOOK ME ALL NIGHT LONG

VIOLIN

Words and Music by ANGUS YOUNG,
MALCOLM YOUNG and BRIAN JOHNSON

Moderately fast

mf

The image displays a violin score for the song "You Shook Me All Night Long". The score is written on ten staves of five-line music paper. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The tempo is marked "Moderately fast" and the dynamic is marked "mf" (mezzo-forte). The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and rests, connected by stems and beams. There are repeat signs and first/second endings indicated by bracketed lines labeled "1." and "2.". The score concludes with a double bar line.

YOUR SONG

VIOLIN

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Slowly, in 2

mf

1.

2.

To Coda \oplus

D.C. al Coda
(take repeat)

CODA \oplus

806

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10. Imagine
11. Louie, Louie
12. Yesterday
13. My Generation
14. What's Going On
15. Johnny B. Goode*
16. Layla
17. Won't Get Fooled Again
18. Jailhouse Rock
19. American Pie
20. A Day in the Life
21. I Got You (I Feel Good)
22. Superstition
23. I Want to Hold Your Hand
24. Brown Sugar
25. Purple Haze
26. Sympathy for the Devil*
27. Bohemian Rhapsody
28. You Really Got Me
29. Oh, Pretty Woman
30. Bridge Over Troubled Water
31. Hound Dog
32. Let It Be
33. (Sittin' On) The Dock of the Bay
34. All Along the Watchtower
35. Walk This Way
36. My Girl
37. Rock Around the Clock
38. I Heard It Through the Grapevine
39. Proud Mary
40. Born to Be Wild
41. Smells Like Teen Spirit
42. Every Breath You Take
43. What'd I Say
44. Free Bird
45. That'll Be the Day

ARTIST

- The Rolling Stones
Aretha Franklin
Led Zeppelin
Bob Dylan
Bruce Springsteen
Eagles
The Doors
The Beach Boys
The Beatles
John Lennon with
The Plastic Ono Band
The Kingsmen
The Beatles
The Who
Marvin Gaye
Chuck Berry
Derek and The Dominos
The Who
Elvis Presley
Don McLean
The Beatles
James Brown
Stevie Wonder
The Beatles
The Rolling Stones
The Jimi Hendrix
Experience
The Rolling Stones
Queen
The Kinks
Roy Orbison
Simon & Garfunkel
Elvis Presley
The Beatles
Otis Redding
The Jimi Hendrix
Experience
Aerosmith
The Temptations
Bill Haley and
His Comets
Marvin Gaye
Creedence
Clearwater Revival
Steppenwolf
Nirvana
The Police
Ray Charles
Lynyrd Skynyrd
The Crickets

RANK SONG

46. Whole Lotta Love
47. Dream On
48. California Dreamin'
49. Brown Eyed Girl
50. Wild Thing
51. Suite: Judy Blue Eyes
52. Beat It
53. Great Balls of Fire
54. Stayin' Alive
55. For What It's Worth
56. Blowin' in the Wind
57. Twist and Shout
58. Piano Man
59. She Loves You
60. Space Oddity
61. Strawberry Fields Forever
62. Kashmir*
63. Crazy
64. London Calling
65. Jumpin' Jack Flash*
66. Rock and Roll*
67. Let's Stay Together
68. All Shook Up
69. Maggie May
70. Your Song
71. Heartbreak Hotel
72. God Only Knows
73. The Twist
74. Good Golly Miss Molly
75. Sunshine of Your Love
76. California Girls
77. Summertime Blues
78. Blue Suede Shoes
79. A Hard Day's Night
80. Fire and Rain
81. Gloria
82. Sexual Healing
83. Start Me Up
84. More Than a Feeling
85. Roxanne
86. We Are the Champions
87. Tangled Up in Blue
88. Somebody to Love
89. Stand by Me
90. Whole Lotta Shakin' Goin' On
91. You Shook Me All Night Long
92. When Doves Cry
93. In the Midnight Hour
94. Gimme Some Lovin'
95. Jump
96. Thunder Road
97. No Woman No Cry
98. La Bamba
99. We've Only Just Begun
100. Papa Was a Rollin' Stone

ARTIST

- Led Zeppelin
Aerosmith
The Mamas
& The Papas
Van Morrison
The Troggs
Crosby, Stills & Nash
Michael Jackson
Jerry Lee Lewis
Bee Gees
The Buffalo Springfield
Bob Dylan
The Beatles
Billy Joel
The Beatles
David Bowie
The Beatles
Led Zeppelin
Patsy Cline
The Clash
The Rolling Stones
Led Zeppelin
Al Green
Elvis Presley
Rod Stewart
Elton John
Elvis Presley
The Beach Boys
Chubby Checker
Little Richard
Cream
The Beach Boys
Eddie Cochran
Carl Perkins
The Beatles
James Taylor
Them
Marvin Gaye
The Rolling Stones
Boston
The Police
Queen
Bob Dylan
Jefferson Airplane
Ben E. King
Jerry Lee Lewis
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